

Music Educators Journal

Vol. 40, No. 6
JUNE-JULY 1954

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Bulletin Board

NATIONAL ASSOCIATION OF TEACHERS OF SINGING announces summer workshops for voice teachers. Information may be obtained by writing to the directors of the workshops in the following listing. Dates of the sessions are given in parentheses: Dale Gilliland, School of Music, Ohio State University, Columbus (Aug. 8-13). John Lester, School of Music, Montana State University, Missoula (Aug. 8-13). Gene Hemmle, Music Dept., Texas Technological College, Lubbock (Aug. 8-13). Alexander Grant, College of Music, University of Colorado, Boulder (Aug. 15-31). Virginia Linney, Appalachian State Teachers College, Boone, N. C. (Aug. 15-31). John Thut, Augsburg College, Minneapolis, Minn. (Aug. 22-27).

AMERICAN SYMPHONY ORCHESTRA LEAGUE CONVENTION will be held June 17-19 at Springfield, Ohio, with headquarters at the Shawnee Hotel. The Springfield Symphony Orchestra is host. The program will combine daily general sessions on the broad aspects of symphony orchestra work, and daily workshop sessions on special problems and interests of the various units of an orchestra organization.

"SEVENTEEN" MUSIC AWARD. Through the joint efforts of Seventeen, the monthly magazine for teen-agers, and Broadcast Music, Inc., a young composer of concert music will now be able to compete for the opportunity to have his or her composition recorded by a major record company. The competition, open to composers under twenty-one, will close December 31, 1954 and winners will be announced before June 1, 1955. Information can be obtained by writing: Director, SCRA, Broadcast Music, Inc., 580 Fifth Ave., New York 36, N.Y.

THE FRIENDS OF HARVEY GAUL COMPOSITION CONTEST will award a prize of \$300 for a violin solo with piano accompaniment, suitable for concert performance. The committee will have the winning composition published as well as performed by noted concert artists. A prize of \$100 in memory of Harvey Gaul will be awarded by Mrs. Albert Keister for the best composition for four harps. Compositions must be submitted on or before December 1, 1954 to The Friends of Harvey Gaul Contest, Mrs. David V. Murdock, chairman, 5914 Wellesley Ave., Pittsburgh 6, Pa.

CHAPEL CHOIR CONDUCTORS' GUILD ANTHEM CONTEST, Capital University, Columbus, Ohio, is open to all composers. Anthems should be suitable for average church choirs. The contest closes September 1, 1954. For complete rules write to Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

THE PICTURE ON THE COVER

PRESIDENT AND PRESIDENT-ELECT exchange felicitations. Robert A. Choate (right), elected MENC president for the 1954-56 biennium, is dean of the School of Fine and Applied Arts of Boston University. Since 1950 Mr. Choate has been chairman of the Editorial Board of the Music Educators Journal, which post he has relinquished in order to take over his new office on July 1 (see page 60). Ralph E. Rush (left), associate professor of music and education at the University of Southern California, Los Angeles, at the retiring president becomes first vice-president for the 1954-56 term by provision of the MENC Constitution.



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1955 YOUNG ARTISTS AUDITIONS sponsored by the National Federation of Music Clubs, open to entrants in piano, voice, violin and chamber music ensembles, will climax with the selection of winners during the biennial convention of NFMC April 20-30, 1955 in Miami, Fla. \$1,000 cash prizes and such other awards as a managerial contract with the National Concert and Artists Corporation are offered. The auditions are open to native or naturalized citizens of the United States, or to residents of other countries residing or studying here. Entrants in the piano and violin classifications must be between 20 and 30 years of age on March 15, 1955; entrants in chamber music groups between 20 and 35 on the same date, and voice entrants between 23 and 35. Bulletins giving repertoire and entrance rules are available through the headquarters office of the NFMC, 445 W. 23rd St., New York 11, N. Y.; from the national chairman, Mrs. R. E. Wendland, 1204 N. 3rd St., Temple, Tex.; or from the state Young Artists Auditions chairmen.

STUDENT AUDITIONS, offered by the NFMC, open to contestants in piano, violin, organ, violincello, and male and female voices, will be held concurrently with the Young Artists Auditions. A national award of \$500 will be presented to the finest musician irrespective of classification, and awards of varying character will be given to winners in state and district events. Bulletins for these auditions are obtainable from the NFMC headquarters, 445 W. 23rd St., New York 11, N. Y., and from Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Ill.

1954 HARP COMPOSITIONS AWARDS, sponsored by the Northern California Harpists' Association, are offered for compositions for solo harp or harp in a solo capacity with one or more instruments or voices. Two awards of \$150 each will be given. The competition is world-wide and entries are to be sent in by December 31, 1954. Entry blanks and information may be obtained from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

PRIZE ANTHEM CONTEST under the auspices of the American Guild of Organists, offering a prize of \$150 and publication on a royalty basis by the H. W. Gray Company, Inc., is open to musicians residing in the United States or Canada. There is no restriction as to difficulty but the composition should not exceed five or six minutes in length. Full particulars are available from: The American Guild of Organists, 630 Fifth Ave., New York 20, N. Y.

THE PLAY-WAY TO MUSIC by Fay Templeton Frisch of New Rochelle, N. Y., is the first in a piano series of three volumes. "By Myself," Books 1 and 2, and "Skip Along" will be issued during the summer months by Heritage Music Publications, Inc., 47 W. 68rd St., New York 23, N. Y.

"ETUDE OF THE AIR" is a program of serious music being presented by Theodore Presser Co., music publishers, over WFLN, Philadelphia on Sundays from 1:00 to 1:30 p.m. (EST). The series began April 11 and the first 13-week test period programs are based largely on material appearing in current issues of the "Etude" magazine.

SELMER "BANDWAGON," spring 1954, carries an article how high school bands can build better repertoires by Paul S. Ivory, associate professor of music education, University of Minnesota. This article is a reprint of the evaluations and recommendations made by Mr. Ivory in the conclusion of his article in the spring 1953 MENC Journal of Research in Music Education entitled "Band Programs in Minnesota." The "Bandwagon" appears in a larger page size in the Spring 1954 issue. It also contains an article on clarinet playing by Gino B. Cioffi, clarinetist, Boston Symphony.

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The Stake of Music in Education

BENJAMIN C. WILLIS

WHEN the topic of my presentation here was first discussed, it was suggested that I speak to you on the subject of "The Stake of the *Musician* in Education." I recommended that the topic be "The Stake of *Music* in Education," not because I was particularly mindful of semantics, but because I wanted to place the emphasis on the part that music plays in the total program of education.

In suggesting a change of title it was not my purpose to minimize the importance of the music educators. It is you who make music education possible. It is you who make music such a vital part of the life of the child during his school years that it will enrich his whole life.

I chose to discuss with you the *subject* rather than the people who are indispensable to the teaching of the subject because I feel it is important for us as educators to think in terms of a unified program of education, and not in terms of the individual or individual groups in the profession. For music is not a subject separate and apart from the general program of education; it must be an integral part of any educational program that serves the complete needs of the children we teach and that fosters the preservation of the democratic ideals we cherish.

The stake of music in education can be analyzed from many viewpoints—many more than time permits us to consider at any one session. I should like, therefore, to limit my discussion to three aspects: (1) the artistic implications of music in education; (2) the general educative value of music in education; and (3) the place of music in education from a functional standpoint.

Artistic Implications of Music in Education

From the artistic standpoint, music, as it is taught in the schools of the United States, incorporates artistic values in its methods and techniques. Because of this the results of the teaching and guidance in the field of music show a technical proficiency unmatched by any other country in the world. For this we are grateful to you, the music educators, and to your great organization which has been so largely responsible for this whole development.

I earnestly encourage you to continue this endeavor for proficiency in music education. In this sense we want you to be a tightly compartmentalized part of education because only in this way can we hope to have a continuance of the great work you have started—the fine performance of these musical groups. To this end you must not only insist on your rights as *music educators*, but you must also continue to emphasize the necessity of certain areas of specialization *within your ranks*. Some of you

will necessarily devote your energies to the business of increasing your stature as specialists in one of the several areas of your profession as conductors of bands, orchestras, or choirs. All of this is quite necessary to insure competence in these areas for your students. But I very strenuously urge you not to carry these ambitions of specialization beyond reasonable limits. We cannot define the borders within your own field of specialization for you. We can only advise you.

If we wish to make music a thing of beauty and a joy forever in the lives of all our children, then the ideals of cooperation and of unity must direct the field of music education in America. Those of us in administration and in general education must be very sure that our music programs are controlled by persons who are dedicated to the stake of *music in education*, and not to the individual *music specialist's stake in education*. Therefore, as you develop these fine bands and orchestras and choruses which we want so much, be sure that you always keep foremost in your mind the *importance* of maintaining the integrity of your total profession—music education—and the relative *unimportance* of overemphasizing compartmentalization *within your own field*. This you can and are doing to the extent that you always keep in mind the second aspect of the stake of music in education which I have mentioned, namely, the educative value of music. All of us are aware these days of the growing necessity to make as complete as possible the education of our boys and girls.

Educative Value of Music in Education

We have a great responsibility to the millions of pupils in our elementary schools in developing, through well-planned experiences, their native love and interest in music. Then, as they grow toward maturity, they will gain in the ability to utilize these experiences in the enjoyment of creating and listening to good music. I am sure you will agree with me that while they are in elementary school, their education should be as effective as it is possible for us to make it. The man or woman who is in the field of music education and who does not have the needs of this large group of our school population in mind, is, in my opinion, not a true educator.

Then there are the thousands and thousands of students whose formal education terminates in high school. They also need as complete an education as possible before embarking on their individual careers. All of us know that many of these high-school students have never had an opportunity to participate in bands, orchestras and choruses; and yet I am sure all of you would agree with me that they are entitled to music as an essential part of

THIS ARTICLE presents the full text of the address delivered at the opening session of the 1954 convention of the Music Educators National Conference in Chicago by Benjamin C. Willis, general superintendent of the Chicago Public Schools and general chairman of the 1954 MENC Convention Committee. Elsewhere in this issue is printed the address of welcome given at the same session by Rt. Rev. Msgr. D. F. Cunningham, superintendent of schools, Archdiocese of Chicago and co-general chairman of the Convention Committee. Before presenting his formal address, Superintendent Willis said in part:

"We have listened with great interest to the enthusiastic message of welcome given you by Msgr. Cunningham, the general co-chairman of your Chicago Convention Committee.

"Before I speak to you on a subject in which I am very much interested—'The Stake of Music in Education'—may I add my note of welcome on behalf of the Chicago Public Schools and my administrator colleagues of the suburban schools of Chicago. We are delighted that you are here for the biennial meeting of the Music Educators National Conference.

"I already feel a kinship with your organization. Last year, when I was associated with the Buffalo schools, it was my privilege to serve as general chairman of your Eastern Division Host City Convention Committee.* At that time I became acquainted with many of your Eastern Division members and had the oppor-

tunity to learn more about the significant influence of your organization on music education.

"When I heard that Chicago was to be host city for the 1954 biennial meeting, my feelings were those of one anticipating a visit from an old friend. Now as general chairman of the Music Educators National Conference Convention Committee, it is again my pleasure to greet you officially. I assure you, however, that many others join me in this greeting. Our staff of administrators and teachers has worked faithfully and well to prepare for your visit and to assure you a pleasant and profitable week with us in Chicago.

"Before leaving this reference to past association with your organization, I should mention the fact that the American Association of School Administrators (of which I am a member) and your MENC are both departments of the National Education Association. We in the American Association of School Administrators are particularly grateful for the very fine help we always receive from the Music Educators National Conference in connection with our annual meetings, as well as on other occasions. Both organizations exist, indeed, because of their common objective—to effect the best possible education which will enable our boys and girls to live useful, happy, and satisfying lives."

*Before coming to Chicago to take over his present position as general superintendent of the Chicago Public Schools, Mr. Willis was superintendent of the Buffalo, N. Y., Public Schools. In that capacity he served as general chairman of the local convention committee for the 1953 MENC Eastern Division convention which was held in Buffalo, February 27-March 3, 1953.

their secondary school education. It would be a sad commentary on our position as educators if we failed to provide adequate music education for these young citizens. They are entitled to the immediate and future benefits which participation in musical activities provides.

Similarly, our colleges and universities must be continually on the alert and must be evaluating their curricula to see that their graduates are properly equipped in all phases of education. The day for defending the place of music in our college curriculum is past. Something more than earning a living and specializing in professions is involved, for educators now recognize that it is necessary to provide for the college student a variety of rich musical experiences so that he may derive both immediate and future satisfaction from music.

Business and professional leaders are deeply interested in the training we give our students for their careers—in the pure sciences, the natural sciences, business education, and so on. However, there is a growing conviction that the liberal arts are basic, and that by no means should they be neglected in the anxiety to turn out graduates who are qualified only in the techniques of their chosen occupations. Business, industry, and the professions need people who can think beyond the business office, the laboratory, the shop, and the sales meeting; people whose education is sufficiently balanced to meet the challenges of civic, social, and vocational life.

Music is a vital part of a balanced education. It has a very real stake in the education of our students—from elementary school through college.

We need your help in this great task and responsibility. We need musicians who are educators. We need music educators who can tell us not only what is "good music" but what "music is good for." Here is your real and live and challenging responsibility. You can reach only a

very small minority of this large aggregate of our school population to whom I refer through participation in your bands, orchestras, and choruses. By all means continue your pursuits in this direction, but widen your concepts of your responsibility to the masses of our school population. Realize the educational value of music activities at every school level and strive earnestly to make them available for *all* pupils. You cannot do this alone. We in the field of administration cannot do it without you. But working together, however, I am convinced it can be accomplished.

Functional Value of Music in Education

You have already heard me use the expression, "What is music good for?" This leads me to my final point—the functional value of music in education. Any subject has a functional value when it contributes to the general well-being of the individual, and when it helps him to participate fully and more effectively in the life of the society in which he lives and works.

Certainly music has functional value, and I will relate this value to the important responsibility it has in education for citizenship—a subject with which I have been very much concerned in recent months. I have been working during this time as chairman of the Commission of American Association of School Administrators charged with preparation of material for the 1954 yearbook, entitled "Educating for American Citizenship."

Music education has always had an important place in the curriculum of democracies. Over two thousand years ago music was a part of the education of every Greek citizen. Those of us who believe that music has a stake in American education today have our convictions considerably strengthened when we read the sections of Plato's *Republic* (Books 2 and 3) in which he expresses

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this program of education—"Gymnastics for the body and music for the soul." Greek music, art, and poetry were bound up with civic life, closely allied to the religious festivals which were then the heart and soul of the nation. So today it does not seem too much of a boast for us to say that one of the most important contributions music education makes in our curriculum is one of education for citizenship.

There are specific contributions which music can make in educating for citizenship. May I consider with you some guiding principles on which I think administrators and music educators can build a music education program which will contribute to the development of desirable citizenship traits. I am sure you can extend this list.

First, music offers an opportunity for self-expression through a group activity. Thus, it has a socializing value which is beneficial for the uninhibited students who learn the importance of working as part of a group. It is of unquestionable benefit and an indispensable experience for the more inhibited students who may, through this one avenue of participation in a school activity, learn the all-important principles of good citizenship—self-assurance, self-realization, personal security and respect for the achievements of others. Certainly through encouraging individual initiative and group cooperation, music education is helping to develop good citizens.

Second, music offers an opportunity to develop moral and spiritual values and to satisfy aesthetic needs. Young people are expressing, creating, or enjoying beauty when they are singing a song, playing a tune, or just listening. Likewise, music provides a wholesome means of enjoying leisure and can be a powerful influence for good. Youngsters participating in good music are not likely to be numbered among our juvenile delinquents. As music educators you have the privilege of helping these young people live well-adjusted lives and thus become better, happier citizens.

Third, music provides a medium through which boys and girls can make direct contributions to the community during their school days, and thus acquire a consciousness of the responsibility of the individual to the community. This is borne out by the fact that in most of the communities in the United States it is the school music groups—the bands, orchestras, and choruses in elementary schools, in high schools and in colleges—which furnish the focus for the music life of the community. These activities provide an outlet for self-expression and for belonging—two basic human needs—and at the same time build up that spirit of cooperation upon which democracy depends for its very existence.

Fourth, music offers a medium for understanding other people—their culture, and their problems. This is not to say that the mere singing and playing of music of various countries by our boys and girls makes them necessarily understand those countries. The people of some countries have been playing each other's music for centuries, and at periodic intervals these peoples have been at war with each other. However, music is a universal tool of communication; it transcends the boundaries of nations; it promotes the brotherhood of man.

With good teaching, teaching with imagination the music of other countries in our classrooms, and through our classrooms reaching our homes and communities, we contribute enormously to the stature of our future citizens who want to live in a peaceful world with the citizens of other countries.

Finally, through music the student is led to a realization that the arts, of which music is one, have been of indisputable importance throughout all history. As a matter of fact, the arts are the permanent purveyors of history from one civilization to another. An understanding of the thoughts, ideals, and aspirations of preceding generations is indeed basic to building a background for good citizenship.

TURN THE PAGE



MENC BOARD OF DIRECTORS—1952-54 AND 1954-56

THIS PICTURE was made during the 1954 convention in Chicago at the concluding session of the Board of Directors, held jointly in the MENC custom with the newly elected and retiring officers and board members. Seated, left to right: Wiley L. Housewright, executive committee (1954-56) and Southern president (1953-55), Tallahassee, Fla.; Harriet Nordholm, executive committee (1954-56) and North Central president (1953-55), East Lansing, Mich.; Paul Van Bodegraven, executive committee (1954-56), New York City; Vanett Lawler, associate executive secretary; Ralph E. Rush, president (1952-54) and first vice-president (1954-56), Los Angeles, Calif.; Robert A. Choate, newly elected president (1954-56), Boston, Mass.; C. V. Buttelman, executive secretary; Anne Grace O'Callaghan, second vice-president (1954-56), Atlanta, Ga.; William R. Sur, executive committee (1954-56), East Lansing, Mich.; Mary M. Hunter, executive committee (1954-56) and Eastern president (1953-55), Baltimore, Md. Standing, left to right: E. E. Mohr, Southwestern president (1953-55), Greeley, Colo.; Marguerite V. Hood, first vice-president (1952-54), Ann Arbor, Mich.; Leslie H. Armstrong, executive committee (1952-54), Olympia, Wash.; A. Bert Christianson, Northwest president (1953-55), Ellensburg, Wash.; Gladys Tipton, executive committee (1952-54), Los Angeles, Calif.; Lloyd V. Funchess, member-at-large (1954-58), Baton Rouge, La.; Arthur G. Harrell, president, National Interscholastic Music Activities Commission (1954-56), Wichita, Kan.; Benjamin V. Grasso, president, Music Education Exhibitors Association (1952-54), New York City; Gerald Whitney, executive committee (1952-54), Tulsa, Okla.; George L. White, President, Music Industry Council (1954-56), New York City; Richard C. Berg, member-at-large (1954-58), Springfield, Mass.; George F. Barr, California-Western president (1953-55), Sacramento, Calif.; John H. Jaquish, member-at-large (1952-54), Atlantic City, N. J.; Mary Tolbert, member-at-large (1954-58), Columbus, Ohio; William B. McBride, second vice-president (1952-54), Columbus, Ohio; Gratia Boyle, member-at-large (1950-54), Wichita, Kans.

At the risk of under-emphasizing many of the other important functions of music in the curriculum at all levels of education today, I believe I would put *education for citizenship* as its most important function. I would say that this concept is a very logical and necessary base from which can follow many of the other values to be derived from music as a part of education. I would say this is *music's most important stake in education*.

Music educators who are teaching music as a fundamental part of our American way of life and who are analyzing the challenge of music in *education for citizenship* are making notable and invaluable contributions to the all-around education of our boys and girls.

Educators of this type are needed and can be used at all levels of music education from preschool through college and the university. Such educators are not committed to a program of "sweetness and light" idealisms

which claim that music does all things for all people. Instead, they do their utmost to help our young people in the schools to become as literate as possible in the field of music. Well-balanced individuals—musicians and educators—have a keen realization that music is a means through which boys and girls can learn to play and work together; that it is a means through which better citizens can be developed; that music contributes to the richness of family life; that it offers many vocational opportunities for our young citizens. In the hands of these persons the stake of music in education, which is considerable, will be assured.

May I conclude with the words of Herbert Spencer¹: "Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare."

¹ Herbert Spencer—*On the Origin and Functions of Music*.

Address of Welcome to the Convention

RT. REV. MSGR. D. F. CUNNINGHAM

I AM very happy to have the opportunity this evening of welcoming the delegates of the Music Educators National Conference to the great City of Chicago. Around the turn of the century a European visitor in writing of his visit to Chicago called it the "Queen and Guttersnipe" of cities. And ever since that time we of Chicago have been trying to live down the "Guttersnipe" designation and be worthy of the title, "Queen." I think most of you will agree that our great city has come a long way in its cultural development during the past fifty years. Like all big cities we have our weak spots and areas for improvement, but Chicago's cultural progress has not lagged in the midst of these difficulties.

No group of people has more to do with the cultural development of any city than the musicians and music educators. I do not know whether music has charms to soothe the savage breast, but I do know that musicians and music educators do much to improve the tone of the community and to give it an air of refinement.

Surely this is true of Chicago where we have had our share of great musicians, but even more important, our share of great music educators in our schools, public and private, who have labored hard and long not only to develop the particular music talents of our pupils, but especially to develop a great number of lovers of good music.

Your group, this Conference, has played a tremendous part in the promotion of music in this country ever since that day at Keokuk, Iowa, some forty-seven years ago. I believe, when a courageous group of music-minded people established the Music Supervisors National Conference. Down through the years the discussions and deliberations of the sectional and national meetings have vitally influenced the progress of music in the public schools, and in the private schools as well. We salute that pioneer group, men and women of vision and courage, as well as their successors. We all owe them a lasting debt of gratitude for the marvelous achievement of bringing so much beauty into the lives of our young people.

If, as Herbert Spencer so well said, education is preparation for complete living, music cannot be omitted from the curriculum because of its value in training and guiding the aesthetic faculties. If it is so useful in our lighter

moments of life, and so important in the more serious ones, and so powerful in arousing emotions, certainly it has its place in the educational process. One of the purposes of the school is to train our students to participate in the social life of the community, and the social life presents many opportunities for those who are gifted in a musical way or for those who can at least appreciate good music.

Civic organizations such as glee clubs, orchestras, bands, and choral groups offer many opportunities for those with knowledge and skill in music to contribute to the cultural enjoyment of the community. Years ago, owing to the lack of musical training in the schools, only a few were eligible for such organizations. But through the activities of groups such as yours there has come about increased emphasis on music teaching, and more and more people are enabled to participate in the work of such organizations. And undoubtedly these contribute a great deal to our national morale and engender a fine spirit of civic pride in our people. Even those who are not especially gifted in music can make their contribution to the social life of the community through the knowledge they have obtained in school and through the love of good music which they have acquired through proper early training.

I know that Dr. Willis, our distinguished superintendent of schools, as well as the other public school people, are just as much pleased with your coming to Chicago as we of the Catholic schools are. Some years ago I remarked to our former Mayor, Mayor Kelly, that he had a difficult task in welcoming so many conventions and groups to Chicago. His Honor said, "Yes, the task is difficult. But I am always pleased to welcome nice people to Chicago." I am sure that he had groups like yours in mind. We superintendents of schools of Chicago are glad to welcome all of you to this convention because we know that you are nice people. May your stay in our midst be a very pleasant one, and may your discussions and deliberations bring forth a great deal of fruit.

This is Monsignor Cunningham's address of welcome at the opening session of the MENC convention. He is superintendent of schools, Archdiocese of Chicago, and was general co-chairman of the Chicago Convention Committee.

Moral and Spiritual Values in Music Education

EARL ENYEART HARPER

ON THIS Sunday morning in Lent your great organization has asked that its thought be directed to the subject, "Moral and Spiritual Values in Music Education."

There is abundant evidence of widespread interest in this subject among your members. Manuscripts of addresses, brochures, published bulletins and personal letters have come to me in considerable numbers since publication of your program. Having read all of these carefully and gratefully I fear I am in danger of having you leave this meeting in the mood of a man who had just seen his first Shakespearean play. When he was asked whether he enjoyed it, he said, "Well, the play was about Julius Caesar. It was historical and quite dramatic. The scenery was excellent and the actors were good, but the play wasn't very original. It was full of familiar quotations."

I purpose that this address shall be statisticless, surveyless, and poetryless. I hope you will not conclude at the end that it has been thoughtless. I believe in statistics and I have used them many times. But I turn aside from them this morning. I believe in surveys and I have employed them often. But I do not believe you have come to hear me recount what ten, or one thousand, or ten thousand people have had to say in a survey. I love poetry. I have given a great deal of my life to the work of an editor of anthologies of poetry which we call hymnals. But I resolutely abjure poetry this morning. With as much self-discipline as I can impose upon myself, I want to talk with you candidly, practically, and factually.

I.

"If moral and spiritual values are to be found in music education, they must be found in the character, personality, and life of the music educator." This is my first word to you.

It is true that art is a means of revelation. What the creative or re-creative artist reveals to his fellow men may be truth so exalted that neither he nor any other man can verbalize it, much less incarnate it. The old adage, "practice what you preach" is often construed to mean that we should not preach more than we can practice. I disagree emphatically.

The prophet is a "speaker for" rather than a "speaker before." But the prophet is a "speaker for" the divine. Therefore, the truth he proclaims is always beyond us. In the light of truth revealed or proclaimed we must have the moral courage and the spiritual audacity to declare

that we aim at standards of character, personality, and achievement which we may never reach.

In 1924 an organization of mountain climbers was making a supreme effort finally to send two of their number to the summit of Mt. Everest. The time came for the last assault. Upward into the clouds and mist these two brave men climbed. They were never seen again. No one knows whether they reached the top. But a great thing was said about them by their comrades when they descended from their tragically futile mission. They said, "When last we saw our friends, they were headed for the top and still climbing."

That man or woman who, through carelessness, indifference, self-indulgence, weakness, or perhaps cowardice, turns back from continuing effort to achieve his ideals actually joins the ranks of those who stand against what he says he believes. The truth proclaimed by preachers of religion will endure in spite of moral failure among those who preach. Nevertheless, when the proclamation of a spiritual ideal has been identified with a man whose life work is religious ministry, if that man makes moral shipwreck of his own life, he becomes a traitor to truth.

I believe you share with me the conviction that the first question we must ask ourselves concerning any ideal we cherish is whether we believe in it to the point of complete personal dedication.

II.

Moral and spiritual values are the most important of all the seven values recognized by philosophers in personal and corporate life. This is my second word.

Thus far we have bracketed moral and spiritual values as though the terms were synonymous. But there is a distinction with a difference between them:

Moral values have to do with the rules and practices of daily life. Spiritual values have to do with the genesis of and authority for these rules.

Moral values issue in ethical codes. Spiritual values involve the dynamic power without which men cannot long endure the struggle to live righteously.

Moral values may be validated by historical study and pragmatic thought. Spiritual values are rooted in man's faith in a divine intelligence creatively responsible for and regnantly powerful in the universe.

The tide of human reverence and devotion to religious ideals ebbs and flows as time moves on. The day in which you and I are living is one of terrible concern about moral standards and an almost desperate turning to spiritual ideals. Moral degredation comparable to that of Sodom of the Old Testament, the Roman Empire of the early Christian era, or of Central Europe in the interval between the first and second world wars, threatens us in the United States of America today. Faced with increasing moral bankruptcy in the areas of juvenile delin-

Dr. Harper, who is director of the School of Fine Arts at the State University of Iowa, delivered this address at the Conference Breakfast held Sunday morning, March 28, during the MENC national convention in Chicago.

quency, crime in many ugly aspects, national political disharmony which is a disgrace, and international tension, strain, and fear, men are anxiously asking whether divine help cannot be invoked to solve the problems which mortal intelligence faces with deepening hopelessness.

I have said this in order to take note of the evident fact that more and more men everywhere are at least wishing they could believe in God.

Perhaps many of you have adopted a course of reading, study, and thought appropriate to the Lenten period. I, myself, am reading again among others a modern book to which I owe a great debt, Vannevar Bush's *Modern Arms and Free Men*. It is an extraordinary thing that in a book with a title like this, written by a scientist who was formerly president of the Carnegie Institute of Washington, an acknowledged authority in mathematics and electrical engineering, and director of the Advisory Committee on Uranium out of whose work came the atomic bomb, we should find basic and impressive statements on religion.



After discussing at length what is within and what is beyond the ken of science, Dr. Bush says: "Those who contend that mankind is engaged merely in a futile dance, a meaningless fluttering over the cruel surface of the earth before an inexorable curtain descends, with no more to life than the struggle for a seamy existence, do not do so on the teachings of science. They do so because they conclude the limited observation of our weak senses and their petty age encompasses all there is of reality. From such a fallacy comes materialism and the new fatalism now built into a political system geared for conquest." He then notes that, "The threat is now definite—on the one side are those who see in life only a harsh struggle, whose fatalism now rests on the materialistic fallacy that science teaches all there is to know in the field. On the other side are those who have faith that life has meaning, who would follow science where it applies, but who would reach beyond it in aspiration."

Now let me be clear at this point. I am not undertaking to prove the existence of a Supreme Will or Person. I am simply taking note of a human inclination to belief in God. We live in an era of great respect for science. The scientist is not per se an authority on religion. But it helps us to know that science interposes no final obstacle to religious faith and that great scientists are numbered among the most devout and consecrated believers.

If we were to pursue consideration of the grounds for faith in a supernatural power present and operative in human affairs we should logically proceed through a study of what the philosophers have thought and said. Of the hundreds of masters of philosophical inquiry I might recommend for your study, I shall ask you to give attention briefly to one whose name will indicate an unlikely source for encouragement of religious faith—Schopenhauer. I name him, however, because dialectically he leads us a step or two along the way, and he happens to provide grist for the mental mill of musicians.

Schopenhauer, the so-called "philosopher of pessimism," finds in the affairs of the universe a Cosmic Will which manifests and expresses itself in nature and history. Concerning this will and the art of music Schopenhauer says, "Music stands alone, quite cut off from the other arts . . . It is by no means . . . the copy of Ideas,

but the copy of the Will itself, whose objectivity the Ideas are. This is why the effect of Music is so powerful and penetrating . . . In melody . . . I recognize the highest grade of the objectivization of Will."

In the biographies of great men we may explore the genesis and vitalization of their will and competence to render signal service to their fellowmen. Often enough to establish a ruling principle we discover a spiritual light and leading. J. W. N. Sullivan, for instance, in his book *Beethoven—His Spiritual Development*, says of the great master of music, "We may conclude that he believed in an ultimate being, an intelligent power, and that he believed that existence was planned and purposeful."

But, finally, we should—and will—turn to the true authorities for identification and personalization of the creative and regnant power in human life and world history recognized by the scientist, the philosopher and the biographer. These authorities are the theologians, priests, rabbis and preachers. And with one accord they tell us that the ultimate object of instinctive faith and critical reason is God. I dare to say that no group of men and women have more urgent reason or greater motivation to believe in God than have musicians, particularly enlightened and experienced music educators. But the important question is—what issues from such belief? What results flow from such faith?

Again and again man finds that what is right lives and begets life, and what is evil not only dies but kills. Sometimes our faith is shaken because relative to the short span of human life, evil seems to abide with us, winning fame, power, and wealth for its practitioners. We know that dictatorship in the political realm wears men out and wears itself out. It is doomed from the beginning. But sometimes it lasts long enough to ruin men and wreck nations, and to challenge our religious faith.



Political leaders, in their proverbial posture of having "an ear to the ground," sometimes condone what they realize to be bad manners and bad morals because they think votes can be garnered thereby.

If a political party, through a desire for continuance in power, tolerates and even attempts to capitalize upon a demagogue who, viscerally and vituperatively assails men and women with complete and reckless disregard of the whole truth as opposed to the half truth, the quarter truth, or no truth, then that political party is headed for trouble. If a nation allows itself to become bemused by the antics and screams of such a person, to the exclusion of sober thought and careful consideration of the principles on which democracy is founded, then a whole people is in dire peril of losing its liberty and the respect of the family of nations.

Adolf Hitler was an arch example of the demagogue who was temporarily successful in his attempt to win political power through principles and practices which were in defiance of everything man had discovered to be right and enduring. He proclaimed the "Thousand Year Reich." It lasted just twelve years and when it was over Hitler was dead, Germany was ruined, and the world was morally and spiritually exhausted. When we look at what after all is but an incident in the total history of the human race, we realize that ours is the infinitesimally short view and we turn to the scholarly historian for the long view, to the prophet and the saint for direc-

tion, and to God for the dynamics which alone can make us strong, enduring, and as prosperous as we need to be!

I have purposely taken for my illustration a segment of history which is national and international in its scope. But consider just one out of the many individual experiences which could be adduced as an illustration of the same principle.

A young woman teacher who happened to be as beautiful as she was musical and well educated, came to her college president with a tearful protestation that she was about to be subjected to blackmail which would be personally and professionally ruinous. Among other things her engagement to a fine young man would be at stake.

Again and again she exclaimed, when discussing her misstep, "What was I thinking of?" And of course the reply could only be, "You didn't think. What you did was not rational."

This particular problem, after terrible suffering and mental agony, was resolved fairly happily. But many times such a situation issues in tragic, hopeless personal ruin—even the destruction of physical life. Practically, an individual must be dedicated to moral principle and empowered by spiritual faith or he, his family, his friends, and his lifework are in continuous jeopardy.

In the April number of the *Reader's Digest* Bernard Baruch is quoted as saying, "Whatever failures I have known, whatever errors I have committed, whatever follies I have witnessed in private and public life have been the consequence of action without thought."

I can only add that controlling thought in critical situations can only be guaranteed by a controlling devotion to moral values and the empowering dynamic of conscious and subconscious relation to the Author of all spiritual values.

III.

No man or woman is engaged in work more naturally adapted to the realization, proclamation, and promotion of moral and spiritual values than are musicians and particularly music educators. Directly and specifically with reference to the major life interest about which this entire Conference is organized and to which you have dedicated yourself, I present my third word.

I shall support this assertion with three observations. *First*, there are effective and constructive disciplinary values inherent in your relation as educators to the youth whom you teach. I can summarize what I would say at this point in the words of Philip Greeley Clapp, for thirty-five years the distinguished head of the Department of Music at the State University of Iowa.¹

He says: "Consider the qualities which participation in a well-organized orchestra, chorus, or band develops. The individual member must cultivate a high type of responsibility and cooperation. He must be punctual, and faithful; he must be alert; he must respect authority, and yet he must not suppress his individuality but rather develop it within the legitimate scope of a rational concerted plan. He must strive for accuracy but if he falls short of perfection, he will be so corrected as to aid his improvement. He must adapt himself to the initiative of a leader without losing his own initiative. He must be courteous and develop enthusiasm; but his enthusiasm must not degenerate into gush or preoccupation with fads, and if he is sulky or selfish he will become very unpopular. His pride must be in his organization rather than in his individual prowess; if he is exceptionally efficient, he may legitimately be proud of the fact, but vainglory will not help him to meet the special responsibility of a first chair. In a word, the very qualities which he must cultivate to improve his skill also develop in him some of the fundamental qualities of good citizenship."

I should like to add briefly to what Dr. Clapp has said. We should continuously remind ourselves that we live in an era of increasing leisure time. There are those who exclaim that this means correlatively advancing culture. But the plain truth is that additional leisure in many instances breeds a new crime wave. What is important is the use which is made of this time. No more enjoyable, attractive, or worth-while engagement of time and attention of people freed from labor—and especially youth—has been discovered or can be imagined than music as a recreational experience.

CONTINUED ON PAGE FIFTY-SIX

¹ Just before the Journal goes to press, word is received of the death of Dr. Clapp. See item on another page of the magazine.

MUSIC EDUCATORS NATIONAL CONFERENCE CONVENTION CALENDAR

Division	1954 Planning and Leadership Conference	1955 Biennial Convention
California-Western	October 1 - 3, Berkeley, Calif.	April 3 - 6, Berkeley, Calif.
Eastern	June 11 - 13, New York City	Feb. 25 - March 2, Boston, Mass.
North Central	September 3 - 5, Chicago, Ill.	March 5 - 9, Cleveland, Ohio
Northwest	September 17 - 19, Eugene, Ore.	April 13 - 16, Eugene, Ore.
Southern	October 15 - 17, Atlanta, Ga.	March 25 - 29, New Orleans, La.
Southwestern	August 14 - 15, Hutchinson, Kans.	March 13 - 16, Hutchinson, Kans.

1956 BIENNIAL NATIONAL CONVENTION

April 13-18, 1956. Thirty-fourth National Convention, St. Louis, Missouri. (State Presidents National Assembly, April 11-12)

NATIONAL EDUCATION ASSOCIATION: June 27-July 2, 1954, New York City.

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION: Biennial Convention, December 17-18, 1954, Chicago, Illinois.



Let's Talk It Over

Opening
General Session
1954 MENC Convention

A REPORT BY VANETT LAWLER

IT IS good for us to spend some time reviewing and evaluating the Chicago meeting of the Music Educators National Conference. No official report can possibly be a substitute for the personal observations and conclusions made by the MENC members who were in Chicago; perhaps such a report will be of some interest to members all over the country who did not attend the meeting. There is value, however, in review and analysis of the largest meeting in the history of the MENC, if such a review be based on the contributions of the individuals and groups participating in the programs, and the collective efforts of the more than fifteen thousand people who made the meeting possible.

There are various approaches to such an analysis. A music critic measures MENC meetings from the standpoint of the quality of music performed and the proficiency of the performance. A news reporter covers our meetings with a view to presenting through news stories, editorials, and feature articles the human interest aspects of the meetings, the aims and objectives of the organization. We welcome such reviews and analyses. We profit a great deal from objective, intelligent and informed reports of our meetings by professionals from the field of musical criticism. Our indebtedness is considerable to the members of the working press all over the country who

have contributed so effectively to our public relations, and who have translated and communicated so intelligently the aims and objectives of our meetings and of our profession to the members of the communities in which our conventions are held.

There still remains the obligation for us to use our own yardstick in "talking it over" among ourselves.

Every biennial meeting of the MENC has a certain fundamental pattern—that is, general sessions, section meetings, performing groups, educational exhibits, exhibits of industry, clinics or workshops. To the casual convention-goer it might seem that the meeting patterns from one biennium to another resemble each other rather closely, when as a matter of fact every biennial meeting is tailor-made, so to speak. Distinctive features have highlighted each MENC biennial meeting during the course of many years. These features have reflected the growth of the professional organization and the profession of music education itself. The strength of the MENC has been the cumulative growth and constantly broadening programs of improvement of instruction in music education and public relations which are manifested regularly at all MENC meetings—state, division and national. In this respect the Chicago meeting will long be remembered for its distinctive contributions.

What kind of a report can we make from ourselves to ourselves on the Chicago meeting, and what are some of the "new doors" which have been opened to us? Here are some of the tailor-made objectives which went into the plans for the Chicago meeting, and some comments in retrospect regarding the possible significance of this objective planning:

1. *Meetings of Official Groups.* Adequate time was allocated during the first three days of the convention for meetings of the official groups. The meeting of the State Presidents National Assembly during the first two days left an indelible impression and strengthened the conviction that, indeed, in this group is the national core of the MENC. The Board of Directors, the Editorial Board of the *MUSIC EDUCATORS JOURNAL*, the Council of Past Presidents, the National Council of State Supervisors of Music, and the National Council of State Editors of official publications met at intervals during the first three days to transact official business belonging to their respective groups. The distinctive aspect of all these meetings lay in the fact that there was no conflict with professional meetings, which began on the third day of the convention.

2. *Music in American Education* committees were given ample time for four two-hour meetings on Friday and Saturday of convention week. The meetings gave the committees an opportunity to terminate the work of their two-year appointment with prepared material for the *Music in American Education Source Book No. 2*, which will be published in the fall of 1954. In addition, members of the Music in American Education committees sponsored professional meetings on Monday, Tuesday, and Wednesday, during the latter half of the convention week.

3. *Music in Elementary Education Workshops.* Careful preparations were made in advance for these workshops, which were designed especially for the classroom teachers in Chicago, the suburban communities, and the state of Illinois. Thousands of non-music specialists attended the seven workshops. Four were originally planned, and due to unprecedented interest and attendance it was necessary to schedule some "double features." Each teacher attending the workshops received a specially prepared publication, and worked with some of the country's outstanding experts in the field of music in elementary education. Such extensive planning on this level for the non-music specialists has not been undertaken previously by the MENC. An administrator stated that as a result of the workshops, administrators in the elementary schools of Chicago are themselves reevaluating their music programs. Thousands of music specialists of the Chicago area profited immeasurably from these workshops. The workshops were also attended by great numbers of MENC delegates from all over the country, many of whom have decided to incorporate such a workshop plan in their division and state organization meetings.

4. *General Sessions.* The caliber of the general sessions was unquestionably high. It may be of interest to mention that the topics of addresses were first chosen for the general sessions, following which the speakers were invited. In other words, speakers were selected because of their known qualifications to deal with specific sub-

jects, rather than the more popular routine of choosing speakers first and topics second.

The general session subjects dealt with were as follows:

"*The Stake of Music in Education*" (Benjamin C. Willis, General Superintendent of Schools, Chicago). This address developed the thought-provoking suggestion that "Those of us in administration and general education must be very sure that our music programs are controlled by persons who are dedicated to the stake of music in education, and not to the individual music specialist's stake in education."

"*Improving the Music Curriculum in the Elementary School*" (E. T. McSwain, Dean, School of Education, Northwestern University, Evanston, Illinois). Here are some excerpts from this excellent address: "Teachers cannot teach singing. They can, however, teach children to teach themselves to sing and to want to improve in their singing . . . The music consultant or special teacher functions best when she shares her abilities with the classroom teacher, or when she assists the classroom teacher in finding new resource material . . . when she responds to calls for help from the classroom teacher. Every effort needs to be made by school administrators and special consultants to safeguard the special status of the classroom teacher."

"*To Unite the Nations*" (Archibald J. Carey, Jr., first alternate delegate of the United States Delegation to the Eighth General Assembly of the United Nations, Chicago). Here we heard an address which was profound and penetrating, and which included the development of such thoughts as "Every leader pays a price for his leadership . . . Should we get out of the United Nations? . . . In the event that the United States withdraws, the party will not break up. The party will go on without us . . . Segregation and discrimination are our most deadly enemies in our fight to win and hold the good will of the peoples of the world. Three-fourths of them are colored, and they view with deep distrust our promise of freedom to everyone while some of our citizens are not truly free."

"*Music in the Secondary Schools*" (Karl D. Ernst, Supervisor of Music, Portland, Oregon, Public Schools). The program also included emphasis on the fact that it is important for us to place some distinguished practitioners in our own field on important general sessions. Illustrative of this point was the challenging address presented by Mr. Ernst who clearly outlined important opportunities for music educators in the secondary schools, with reference to the particular responsibility music educators have in the matter of discrimination in the choice of music used in the secondary schools. "In too many high school performance groups the material used may exhibit a bigness of sound or give momentary amusement to performer and listener, but fails to say anything significant . . . We need to consider the necessity of helping increase the musical understanding and enjoyment of our parent audiences . . . informal yet dignified program notes either written or narrated with student help are often valuable. Perhaps we would use better music material if we thought in terms of program notes."

"*Moral and Spiritual Values in Music Education*" (Earl E. Harper, Dean, School of Fine Arts, State



The pictures on these pages provide just a few samples of many scenes which interested the convention cameraman. Of course, everybody went to the registration desk—as many as 2,000 in one day.



Veterans, young teachers, and student members share the workshops and special programs. Above: Part of audience at Piano Instruction Workshop. Below: A group which found reserved seats for an interesting demonstration in the Audio-Visual Aids Center.



The schools of Chicago and surrounding area furnished most of the laboratory groups. This in itself made a total enterprise of considerable magnitude and educational significance. Below: A scene at one of the several Elementary Instrumental Music Workshops.



University of Iowa, Iowa City). We heard in this address such statements as these: "If moral and spiritual values are to be found in music education, they must be found in the character, personality, and life of the music educators . . . Music has been and continues to be the greatest instrument of man's quest for moral and spiritual values in living . . . Moral and spiritual values are ultimate values, transcendent but permeative of the entire structure of life and education."

"*Music in Higher Education*" (Harold C. Case, President, Boston University). In this address we had ample evidence that college administrators are looking forward to expanded music curricula—not alone for training in the various professional areas of music, but for the general college student. It was heartening to hear from a college administrator who is currently supporting an expanded program in the arts in his own institution that "there must be increased emphasis upon and attention to the humanities in our college curricula . . . institutions of higher education must not be content with adequate courses for their students . . . they have an obligation and opportunity as well to serve as cultural centers for the people in their communities"

We must reiterate our conviction that topics and speakers at all of the general sessions were admirably mated. In fact, after carefully reading again the six addresses mentioned above, this writer wishes that ways and means could be found to publish all the manuscripts, or at least abstracts from them.



5. Student Members. The Chicago meeting attracted over 1,500 student members from all parts of the United States. A group of seventy came from one college in the Northwest; two groups, one totaling forty-five and the other totaling ninety, came from the East Coast. The student members had their own get-together where they heard an address of welcome by Oleta Benn, Carnegie Institute of Technology, Pittsburgh, who said, "I see in you the continuation of the great ideals and magnificent spirit which almost fifty years ago moved a tiny group of people to associate themselves together in a united effort in the cause of music . . . You must accept or reject ideas, suggestions, devices, techniques, fads, fantasies, and *philosophies*. You must select your own musical experiences, your own ultimate goals, your own circle of friends, your professional participation, your patterns of believing, your peripheral interests."

Our student members had a dance—one especially planned for them—another "first" at the 1954 meeting. It was this writer's good fortune to attend the party and to talk with some of the students. In discussing the plans made for the students at the 1954 meeting, the question was raised as to whether the students would prefer to have more meetings by themselves. Almost invariably the student members agreed that they preferred to take part in as many of the professional meetings as possible and not to be isolated as "students." They felt that they belonged with the active members. Indeed, it was quite touching to talk with these young people and to learn that they know and feel about MENC just as many of the more experienced MENC members know and feel about the organization. One definitely realizes that the Conference belongs to the student members, too.

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6. *The Exhibits.* Congratulations and gratitude to our friends in industry for bringing to us such a magnificent display of materials and equipment. The exhibits were never more popular, if, indeed, they have ever been as popular before—and deservedly so.

Since we are “talking things over” with particular reference to “new doors” of opportunity being opened as a result of the Chicago meeting, special mention must be made of an important step taken at the business meeting of the Music Education Exhibitors Association, when that organization officially became the Music Industry Council, with provision in its new constitution for auxiliary relationship with the MENC. The implications of opportunities for a broader program are obvious in the new title of the organization. Again, congratulations to you, our friends in music industry, and our best wishes to you and ourselves in our cooperative program.

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7. *Audio-Visual Education Workshop Center.* The MENC Committee on Audio-Visual Aids in Music Education, in cooperation with the Music Education Exhibitors Association, sponsored a continuous Workshop Center. A distinctive feature of the Center at the 1954 meeting were the three specially prepared sessions, also planned jointly by the MENC and the MEEA, which dealt with practical aspects and uses of audio-visual equipment and materials. Distinguished experts from the audio-visual education field and the music education field participated in these special workshops.

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8. *Resolutions.* The Council of Past Presidents presented significant resolutions at the business meeting on Monday afternoon of Conference Week. The members of the MENC Division Boards, who worked so long and faithfully at the 1953 meetings in summarizing in their Resolutions the basic needs and problems of music education today, may feel rewarded by the fact that the Council of Past Presidents carefully reviewed the 1953 Resolutions and utilized them generously in their preparation of the 1954 Resolutions.

In presenting the Resolutions at the business meeting, Fowler Smith, chairman of the Council of Past Presidents, said: “What do we music educators really believe in our hearts? Do we give lip service only to the ideals embodied in these Resolutions which we are considering? Only to the extent to which each member of the Conference translates these ideals into action will they be effective. It is in this spirit that the Council of Past Presidents submits these Resolutions to you. They reflect the thinking of our membership from every area of the country and epitomize the Resolutions from all six Division Conferences in 1953.”

Said one Conference member, “We have never had such thoughtful and important statements in the form of official Resolutions. I predict that they will be gratefully received and used by the profession.”

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9. *Music and Performing Groups.* Over 3,500 students came from outside Chicago to participate in performing groups. Approximately 3,000 students participated from Chicago and suburban Chicago. There was an abundance of performing groups, which always characterize MENC meetings. The 1954 meeting plan included careful consideration of the actual placement of performing groups. A sincere effort was made to insure



There were many opportunities for just listening to fine music. The main lobby of the Conrad Hilton afforded a nice setting for this concert. If you counted, you found sixty-four large and small ensembles in the program from sixteen states, Chicago and suburbs.



But back to the workshops. If one is too crowded try another—or visit the exhibits. The exhibits, by the way, were exceptionally fine. Above: A television demonstration. Below: One of the Piano Instruction Elementary Workshop demonstration groups.



Lobby Sings at the close of each day ran true to form. The photographer, who picked out this group on the marble stairs for a close-up, said that he never knew anyone could enjoy singing so much.





Preschool and kindergarten children took part wholeheartedly in their demonstrations as you can see by these pictures. Again is illustrated (left) the intense interest of the music educators who furnished packed audiences for the scores of workshops and demonstrations. The small picture shows in the background some of the instruments and equipment used in the demonstrations. Incidentally, the music teachers themselves were the demonstrators in some instances, as shown at the bottom of the page.



audiences at all meetings where performing groups were scheduled. Special attention was given to the matter of balancing the number of these performing groups; that is, bands, orchestras, and choruses from all levels.

In the experience of this writer, never has more consistent attention been given to the quality of music performed by the groups. Not only were all the conductors contacted with reference to this point at the time the groups were invited to come to Chicago, but programs were carefully reviewed prior to release to the printer. The 1954 meeting made a distinctive contribution in the matter of studying carefully the framework of the convention program with a view to careful placement of a well-balanced number of performing groups, which set a new level of attainment in the quality of their music.



10. *Afternoon Concert Periods.* For the most part, MENC concert periods have been in the evenings. The 1954 meeting has begun what appears to be an especially desirable feature of any program (state, division or national), and that is daytime concerts. The chamber music concerts on Monday and Tuesday and the symphony orchestra concert on Wednesday of Conference Week



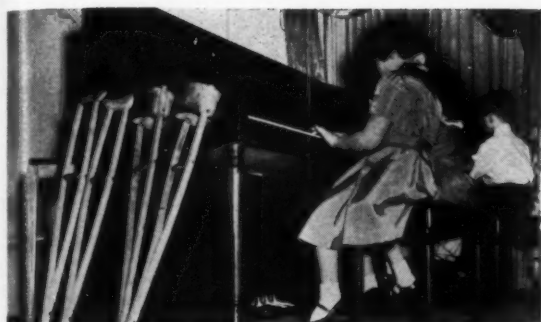
were indeed enthusiastically received—and, may we add, so well received that several parallel concerts could have been programmed to accommodate all who wished to attend.



11. *Music Repertory Workshop.* Here is an illustration of a page being taken from the program book of one of the 1953 Division meetings—the Southern, where in 1953 an exceptionally well-organized Music Repertory Workshop was programmed under the sponsorship of the National Interscholastic Music Activities Commission, an auxiliary of the MENC. This type of program is an innovation at National meetings and proves the wisdom of including this important subject at all of our conventions. In fact, based on the success and popularity of this meeting in Chicago, Conference officers of the next biennium might well consider including several such sessions. A special bouquet goes to NIMAC officers for so successfully introducing the Music Repertory Workshop at the 1954 biennial.



12. *International Aspects of the Chicago Meeting.* As usual, guests were on hand from many foreign countries. For over ten years the MENC has featured meetings on international relations in its biennial programs, and MENC members have heard about plans for international meetings on music education. In Chicago were outlined for the first time the aims, objectives and nature of the organization of the International Society of Music Education which was organized in Brussels in 1953. Because the MENC membership has so loyally supported this entire international activity, it was particularly fitting



Music instruction for handicapped children received special attention.

that the first presentation on behalf of the International Society of Music Education should be made by its president at the 1954 MENC Convention.



13. *Jointly Sponsored Programs.* MENC again shared a joint meeting with the National Congress of Parents and Teachers. The importance of this great organization to the MENC is obvious. New relationships were established in this biennium with two other important national organizations with which MENC jointly sponsored a meeting on "Music Education in the Community," The American Symphony Orchestra League, Inc., and the Association of Junior Leagues of America, Inc. Special mention is made of these jointly sponsored meetings and their value. It is something which can well be encouraged at future conventions of the MENC and can perhaps be emulated at state and division meetings. Such cooperative programs are definitely part and parcel of the good public relations for MENC and music education.



14. *Music Education Research Council.* In Conference history a point of distinction for the 1954 convention will undoubtedly be the action initiated by the Board of Directors in providing for a study of the purpose and function of the Music Education Research Council in relation to the present over-all program of the Conference. The importance of this permanent official body of the MENC has been demonstrated over a long period of years. Its services, however, have not all necessarily been of a nature which could be defined as within the scope of the title "Music Education Research." Further, there has been vast change in the functional aspects of the organization through extensive and increasing activity of

Not all was serious—although the famous world champion Schmidt Brothers Barbershop Quartet takes its music very seriously; certainly they so impressed the music educators for whom they sang. Left: A special serenade. The next two pictures show happy moments at the student members' dance.

committees and through assignments to special official groups. The need for clarification of the position of the Music Education Research Council in its relationship to this entire program has been recognized and discussed for some time. This task was assigned by the National Board of Directors to the Research Council itself, which was designated as a committee of the whole, and requested to make a report to the Executive Committee within a period of one year. The Council consists of



eighteen members, six of whom are elected for a term of six years at each biennial convention. The members who retired from the Council at the close of their six-year term of service in 1954 are included as members of the committee of the whole. The group met and got down to work during the convention, and already has prepared the general framework of its recommendations for a constructive program and plan of operation.



15. *Journal of Research in Music Education.* At the 1952 meeting in Philadelphia tentative plans were made for the publication of a research in music education periodical. Another "first" at the 1954 Chicago meeting was the first meeting of the Editorial Committee of this publication. The *Journal of Research in Music Education* is meeting a long-felt need and is one of the strongest indications that, indeed, MENC is a mature organization with a comprehensive program. The congratulations from many, many people go to the JRME Editorial Committee.



16. *NIMAC.* The National Interscholastic Music Activities Commission, successor to the National School Band, Orchestra and Vocal Association, had its first biennial meeting in its new role. An important part of NIMAC's program of activities, already under way, was reviewed in the April-May Issue of the *MUSIC EDUCATORS JOURNAL*. Further extension of the program was discussed and agreed upon at the Chicago meeting. Im-





A very important Conference responsibility usually unheralded and unsung is that assigned to the chairman and members of the Election Board. If you attended the Chicago convention you saw one or more members of the efficient group of well-known Conference members manning the ballot boxes. At left: The ballot-counting crew. The inset shows Chairman James Barrett and Aileen Watrous emptying one of the four ballot boxes. It was the photographer's idea to show us that the counters had something to count. (See page 62.)



portant in this program will be the functions of the Advisory Committee, which includes leaders from various organizations concerned with interscholastic activities in music. The Advisory Committee met in Chicago in connection with the sessions of the Board of Control of the Commission.

Current projects reported on included the nation-wide survey of competitive and non-competitive interscholastic activities; the publication in the near future of the Manual; the 1954-55 Selective Music Lists for Band, Orchestra and Chorus to be available the coming fall, and the revised Solo and Ensemble Lists to be published the following season. "Standards of Adjudication" and the "Guide for Sight Reading Tests," two important sections of the new Manual, were presented in workdraft form. Copies of both were distributed at the meeting and made available to all interested persons at the MENC publications table.

The NIMAC Division Boards will make important program contributions to each of the six MENC Division conventions in the spring of 1955.

This conversational piece, "Let's Talk It Over," is intended as nothing more than some observations on what, at least to this writer, have seemed like some definite accomplishments and departures, shall we say, of the Chicago meeting. So many more things could be said—any number of other approaches could be made—in review of such a meeting which was the connecting link in the history of the organization of the music education profession between the 1952 meeting and its accomplishments and the anticipated accomplishments of the next biennial meeting, which will be held in St. Louis in 1956.

The accompanying photographs will undoubtedly carry to JOURNAL readers the magnificent spirit and effervescence prevalent during the entire eight-day period in Chicago. The 1954 Chicago meeting was a happy one.

Congratulations are most certainly due President Ralph E. Rush, who worked so faithfully and so well, and to his Board of Directors who were always willing to advise and confer with President Rush on matters of policy pertaining to program content. To the chairmen and members of the Music in American Education Com-

mittees who provided material for our next Source Book, and who planned the fine special sessions, much credit is due. To the boys and girls in the performing groups our special thanks for always making MENC meetings the most distinctive, alive and vital in the entire field of education. Again, special compliments to the members of industry who brought us such an extraordinary exposition of materials, and who were so generous on numerous occasions in providing us with instruments and materials for our sessions.

Our appreciation to the officers and members of our state unit in Illinois, the Illinois Music Educators Association, who cooperated in building the program and furnishing outstanding groups for the program; and to the officers and members of the Chicago In-and-Around Music Educators Club for their substantial contributions. A hearty vote of thanks from all delegates to the 1954 meeting goes to our friends in the Conrad Hilton Hotel, which was our headquarters home during the Conference Week.

Finally, our heartfelt gratitude to the Chicago friends of the MENC, the administrators, our professional members, and classroom teachers, who worked so tirelessly with us and for us on the occasion of our memorable return to Chicago for our 1954 meeting.

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Improving the Music Curriculum *in the* Elementary School

E. T. McSWAIN

MUSIC EDUCATORS have achieved distinct improvement in music education in the elementary schools during the past half century. Many thousands of adults are experiencing interests and satisfactions in the musical arts because of their discovery of motivating enjoyment and appreciation of music during the years they attended an elementary school. Music in most school systems is recognized as an important part of a balanced curriculum designed to serve the developmental needs of children and the needs of a dynamic society.

School people should understand that human society has been catapulted into a thermonuclear age. Children, youth, and adults are living in a period identified by E. J. Trueblood as "The Dawn of a Post-Modern Era." The recent experiments with the hydrogen bomb reveal man's progress in the physical sciences. The real frontier to be conquered is man and his human relations. Schools are challenged to help young people discover and accept the personal and aesthetic values in the humanities, music, art, literature and dramatics.

Improvement in human relations depends upon the quality of feelings, attitudes, values and goals of men and women. Music educators as they assist more children to develop an appreciation and an understanding of good music and to experience emotional satisfaction and enjoyment in musical expression will be making a significant contribution to the improvement of personal living, family membership and community citizenship. In an age of applied science, people will need music not only as a means of creative enjoyment, but as a way to find wholesome outlets for emotional tension and strain.

The Challenge to Improve

The decade 1954-1964 offers a challenge for continued improvement in music education. During this period the enrollment in the elementary schools will be the largest in the history of American education. These millions of boys and girls are the nation's most valuable resource. The quality of education these young citizens experience in the schools will affect not only their personal living but also the mental and moral power of the nation. The emotional maturing of these future adults is conditioned by the emotional feelings, attitudes and appreciations they experience in daily living in and out of school.

Music is for creative expression and enjoyment. The contribution that music may make to personal and social

living of people in the second half of this century will depend chiefly on the achievement of teachers and administrators in providing a curriculum whereby children will discover, accept, and pursue personal enjoyment, motivating appreciations and sustaining interests in the musical arts. Children who find satisfaction and enjoyment in good music will have a higher appraisal as adults regarding the need and value of music for children, youth and adults in modern society.

Applied science will continue to increase the speed and scope of communication, transportation and production. The emotional strain in living in an atomic age will become greater. People face the responsibility of learning how to live in a global world. The job of living in a complex age can affect, with serious consequences to society, the emotional behavior of children and adults. In the music arts children will discover many emotionalized values and attitudes which nourish wholeness in personal living, and a philosophy of life that places the worth, dignity, and happiness of the individual above the luxury of mechanical gadgets.

Music is indispensable to improved community living in the years ahead when applied science will make available more leisure time for all individuals. Good music in the modern age is as fundamental in the developing of a mind and a personality able to cope adequately with societal forces and changes as any subject in the school program. School people should seek every constructive means to provide for children in the next decade the opportunity to discover more satisfaction, to develop more interest and appreciation, and to participate more often in music enjoyment.

The Living-Learning Process

Continued improvement in the music curriculum is dependent also on the readiness of music educators to improve their understanding of the living-learning process that enables each child to create a psychological-emotional-social self that gives meaning, purpose, and satisfaction when interacting with school, home and community situations. Important is the concept that each child is a unique human being. The teacher's interpretation of this idea conditions his methods of teaching and also his personal relations with children.

Each child lives among and interacts with people, objects and events. However, the ideas, feelings, and skills which he learns from this interaction are the creative results of his own mental and emotional behaving "under-his-skin" or his "private" world. The learnings accepted in previous situations affect the degree of adequacy he recognizes in dealing with new experiences. Each child

Mr. McSwain is dean of the School of Education, Northwestern University, Evanston, Ill. He gave the principal address at the "Music for Childhood" General Session of the MENC convention, Saturday morning, March 27. This is the full text of the address.

develops a mind and personality as he discovers, appraises and accepts learnings from the varied experiences encountered in daily living. He learns what he accepts to use from his living. The quality of his learning depends upon the quality of meanings, satisfactions and feelings created in his "under-the-skin" behaving. Teachers are privileged to live with children. They cannot and should not attempt to live the child's life. Each individual, child or adult, must live with the content of his "under-the-skin" self that is the product of continuous self-education.

The primary function of the school is to provide a resource environment of guidance, activities and materials which can be used by each child to improve the purpose, content, and emotional tone of the life he is creating and living in his "under-the-skin" psychological, emotional and biological behaving. Teaching is a creative process of understanding and helping the child so that he improves the process and content of self-education. There is a salient difference between the child as a living, feeling, learning and maturing person and the teacher's mental interpretation of the child.

In the degree that a teacher strives to improve his or her mental creation of the pupil, the expressive behavior of the teacher will motivate a more cooperative response from the pupil. Each child interacts with the teacher he has created and interpreted in his mind. Teachers who strive to understand the "under-the-skin" purposes, feelings and needs of children and who strive to share with them their enjoyment, interest and appreciations of music will be more successful in helping children to discover and to accept the creative values in good music. Creative teaching fosters creative learning.

Resource Materials

Music teachers may find it helpful to direct attention to the simple but all-important question, "Where does music exist for the child?" The teacher's music, written songs, musical recordings and musical instruments are in the external or resource environment of children. What they mean to each child is dependent upon the child's "under-the-skin" response. These resource materials are useful to the child as he interprets and accepts them in using the language of music to express and to fulfill his own emotional needs. Each child is a musician. Since each child is unique, he experiences a uniqueness in expressing and interpreting music. The purpose of music education is to help each child to become a better musician.

It is unreasonable to expect all children to be alike musically. Each child should be encouraged to discover, with the teacher's guidance, his own enjoyment, tastes and appreciations in music. An improved curriculum in music is planned to serve the individual abilities of children. It is successful in the degree that it offers children the means for improving and in sharing their interests, expressions and appreciations in music. Music in the classroom should assist pupils in experiencing more and better music in their "under-the-skin" behaving. The more music a child has within himself, the greater will be his desire to learn more from the music of people and of recordings, and of instruments. One function of the teacher is to provide an enriched music curriculum and a musical atmosphere in the classroom.

One effective way to improve the music curriculum is to offer varied opportunities for children to express their emotions and ideas in singing. Singing is a natural medium of oral expression for children. All children can sing and like to sing. Some are more experienced singers than other children. All children should be encouraged to sing and to sing more often. Children are motivated to improve the skills involved in singing when they are privileged to sing with and under the friendly guidance of teachers who enjoy singing.

Children experience satisfaction and appreciation in writing songs, in singing songs created by other children, in singing with the teacher or a recording, in singing songs written for children by adults, in singing folk songs and in learning to sing songs which are accepted as an important part of the cultural heritage.

Instructional methods used in motivating and in helping children to experience enjoyment and meaningful improvement in singing should be appraised carefully by teachers as they observe and diagnose the overt musical expression and behavior of children. Teachers cannot teach singing. They do have the opportunity, however, through the sharing of their musical abilities and their friendly guidance to help boys and girls to teach themselves to sing and to want to improve in their singing. The formal music lesson has been replaced by an informal situation in which children sing for the joy of singing. Pupils are encouraged to appraise the songs they want to sing. Children are motivated to express their emotions and their musical spirit as well as to learn the words. The singing and learning to sing a variety of songs will bring much enjoyment and satisfaction in the classroom.

Creative Listening

Creative listening is an important part of a balanced curriculum. Children need many opportunities and professional leadership in developing psycho-emotional sensitivity when listening to different kinds of musical expression. Each child creates his own mental and emotional interpretations to music he hears. Musical listening involves more than auditory response. Children need assistance as well as encouragement in learning to use their imagination and emotions when listening to music. Pupils should have the opportunity to express frankly and without fear of adult criticism their appraised responses to different songs and musical selections. Questionable is the practice of requiring children to listen only to musical selections the teacher has decided are good for children. Boys and girls enjoy listening to new songs. They are motivated to improve their tastes, interests and appreciations when they share with the teacher in selecting the music they want to hear.

Listening to music in out-of-school situations may be correlated effectively with the classroom curriculum when children are invited to bring to school musical selections they have heard at home, over the radio, on television, or in a church, to share with their classmates. An atmosphere for friendly discussion of what they like and do not like about these selections will enable pupils to revise their musical tastes and to refine the criteria to be used in differentiating between poor music and good music. A classroom library of musical recordings contributed by the school and pupils is as essential as a library of books and magazines.

Opportunity to Play Musical Instruments

Significant progress has been made in recent years to provide for children the opportunity to learn to play musical instruments. The rhythm bands and toy orchestras in the primary grades provide experiences and motivation to express musical ideas or feelings through an instrument. Children are encouraged in such situations to learn to play such instruments as the drum, xylophone, violin, cornet or piano. Children should first use the instrument to give expression to their "under-the-skin" music. They should also learn the skills needed in playing selections adapted to different levels of ability. Instrumental orchestras or bands can contribute motivation for improvement in enjoyment, tastes, appreciations and skills on the part of children in the intermediate grades.

The values of the orchestra or band are in the opportunity for children to participate in a group musical situation. These experiences should be appraised in terms of their meaning and satisfaction to boys and girls. Emotional frustration, tensions and psychological barriers may be experienced when the emphasis is on standards of performance which are not normal for children. Adults are courteous and helpful in the degree that they know how to listen attentively and with appreciation to the music of children when they are participating in a choir, band, or orchestra. Adults may discover the musical values of the choir, band or orchestra to children by observing the facial expression or bodily movement of individual members of the group. These musical activities are for children rather than teacher or parents. Fortunate is the child who has discovered and has improved the ability to play for his own mental enjoyment and emotional satisfaction one or more musical instruments.

Correlation and Evaluation

Correlation of music with other school subjects or activities contributes to improvement in the total school curriculum. Classroom teachers' and music instructors should be careful not to force music in all curriculum units. Music is a subject with its own form and content. Music must be protected from exploitation when used improperly in other curriculum activities. Pupils in their "under-the-skin" behavior discover quickly the meaningful contribution music may make to improved learning in other curriculum subjects.

Objectives and methods in evaluating the performance and progress of children in expressive and receptive musical behavior should be given critical examination. The primary purpose and function of evaluation is to assist boys and girls desiring to improve and to recognize improvement in their singing, listening, playing and in their tastes, interests and appreciations in music. The teacher's use of evaluation methods and instruments must be appraised by their effect on the musical behavior of each child.

Overemphasis on adult evaluation of children's responses in music can cause children to develop barriers which interfere with continued progress in finding satisfaction, enjoyment and other desirable learnings in music. Marks, rewards, and other types of evaluation should be used with professional skill in the elementary school. Teachers in many schools have discontinued the practice of giving marks in music. Teacher-pupil and teacher-

parent conferences have proven to be more constructive in appraising the needs and progress of pupils.

Music educators who desire to help all children to experience mental and emotional improvement in music may find it advisable to examine the possible consequences to children when great emphasis is placed on contests and other types of competition in music. When musical contests are kept on a friendly, childhood level they may serve a useful purpose. When such contests direct attention to high performance standards and the critical appraisal by adults, the musical value for children may be seriously impaired, if not completely eliminated. In some instances the musical performance of a group of children becomes a competition between teachers of music. Children experience motivation and satisfaction in friendly competition which requires performance skills adapted to their ability. Elementary schools should protect children from competition that imitates the musical contests which characterize many high schools. Music in the elementary school is justified in the degree that it enables all children to experience fun, satisfaction, and aesthetic values in musical expression. Music is for the enrichment of the personal and social living of boys and girls.

The Classroom Teacher and Music

Improvement in the music curriculum will emerge when the classroom teacher recognizes and accepts responsibility for teaching music. Teachers with the aid of record player, pitch pipe, and other resource materials can be most successful in helping pupils learn and enjoy music. They can make music a functional part of the school day.

Questionable is the practice of departmentalizing music instruction in the elementary schools. The music teacher or consultant should seek to help classroom teachers experience enjoyment and satisfaction in teaching music. The professional role of the music teacher or consultant is to assist teachers: (1) by making available resource materials and instructional aids, (2) in diagnosing the musical responses, abilities and needs of children, (3) in discovering ways to improve their teaching methods, and (4) in finding satisfaction and professional recognition for achievement in teaching music. School administrators who ask music teachers to evaluate by rating or other techniques the teaching ability and results of classroom teachers may cause many teachers to dislike teaching music and may create a psychological and emotional barrier between classroom teachers and music consultants.

+

Children are living today in a global world. Schools should provide a curriculum that helps these young people to better understand children and adults in other world-neighbor countries. Music is a universal language. It is a medium for emotional expression common to all people. Music is democratic for the reason that it offers enjoyment and satisfaction to children and adults irrespective of where they live. The music curriculum should provide materials and situations that assist pupils in learning to enjoy the music of children and adults in different countries. Through music, young citizens may discover and may appreciate the musical similarities of people throughout the world. An understanding and

CONTINUED ON PAGE FORTY-FOUR

Resolutions

Adopted by the Music Educators National Conference
Chicago, Illinois, 1954

In presenting these resolutions to the membership of the Music Educators National Conference at the biennial convention in Chicago, Fowler Smith, chairman of the Council of Past Presidents, which, by provision of the MENC constitution is charged with the responsibility of preparing the resolutions, said in part: "What do we music educators really believe in our hearts? Do we give lip service only to the ideals embodied in these resolutions which we are considering? Only to the extent to which each member of the Conference translates these ideals into action, will they be effective . . . It is in this spirit that the Council of Past Presidents submits these resolutions to you. They reflect the thinking of our membership from every area of the country, and epitomize the resolutions adopted by all six Division Conferences submitted in 1953."

Music a Universal Need

The Music Educators National Conference reaffirms its conviction that music education is making a unique contribution to public education.

The American concept of public education demands that we provide, for all children, free educational opportunities that will develop their physical, intellectual, spiritual, moral and social nature, contribute to their economic welfare and stimulate their sense of responsibility as good American citizens.

We, as members of the MENC, pledge our support to the total program of education. We declare our desire to study, to understand and to aid in improving the school program. We will endeavor to interpret this program—its objectives and its needs—to the public it is designed to serve. We shall challenge and defend all attacks on our schools—whether born of malice or of misunderstanding.

We declare our deep conviction that every child has a right to the fuller self-realization provided through continuous, vital and inspiring musical experiences.

We believe that the highest values in music education reside in aesthetic experiences, in the elevation of spirit in response to beauty and in the symbolic expression of the inner life of feeling. A contribution so important to the well-rounded personality justifies a place of major importance for music in the total program of public education.

At the 1919 meeting of the Music Supervisors National Conference in St. Louis, Frances Elliott Clark made the following powerful statement which represents the best thinking of our Conference throughout the years: "The hour of music as education has struck. Not music for fun nor entertainment, nor as a pastime or accomplishment, nor yet as an art, standing alone—although at times it may be any or all of these—but as one of the great vital forces of education."

Strength Through Unity

We reaffirm our faith in the Music Educators National Conference (its divisions and state organizations, and its affiliates) as a comprehensive and demo-

cratic organization capable of promoting the highest values of music education. We deplore any movement which tends to threaten its unity and weaken its influence. A unified and cooperative music education program to meet the needs of all children challenges the best in all of us.

Relationship with Professional Educational Organizations

(a) To the National Education Association, MENC expresses appreciation for constructive work which it is doing for all of education, and pledges its support to the Centennial Action Program, which we hope will come from every segment of the MENC.

(b) To the American Association of School Administrators, we express our appreciation of its broad, comprehensive educational outlook, and MENC welcomes the opportunity to work side by side with AASA and to actively participate in its forward looking programs.

Relationship with Closely Allied Organizations

The musical development of the youth is reflected and enhanced by the contribution made by agencies operating in specific areas outside of school jurisdiction. MENC and its members welcome the opportunity to support and actively cooperate with such organizations in promoting mutual understanding and working relationship. Mutual benefit is found in close cooperation with the Music Teachers National Association, the National Association of Schools of Music, the American Music Conference, the National Federation of Music Clubs, the American Association of Colleges of Teacher Education, the American Federation of Musicians, and other similar organizations on national, state and local levels.

International Society for Music Education

The formation of the International Society for Music Education in Brussels in July 1953 provides for the first time in history an opportunity for us to join with our colleagues in other countries in efforts to secure for children everywhere their right to music instruction as a part of general education. Both as an organization and as individuals we should support

unfailingly this new world-wide organization. We accept the statement by Carlos Romulo in a speech to the United Nations Assembly: "The teachers' task now is to orient the mind of America's youth toward a wide appreciation of human affairs, that they may better grasp the unalterable fact of the oneness of man's destiny over and above the cultural differences of the various people that inhabit our planet."

Parent-Teacher Associations

The Conference expresses its high regard for the aims and achievements of the National Congress of Parents and Teachers, in both its national and local organizations, and bespeaks the continued support of the Congress in the promotion of a program of education which recognizes the importance of the fine arts, and gives to that segment of the curriculum appropriate and adequate emphasis.

Cost of Music Education

The cost of a well-equipped and well-administered program of music education is fully justified by the contribution it makes in the lives of our citizens. The Conference through its members is obligated to bring to the attention of administrators the information and recommendations of studies and surveys which set forth the needs of a well-functioning music program.

Schools should make provision for the following:

- (a) Adequate housing including acoustically treated music rooms.
- (b) Adequate equipment including pianos, record players, music libraries and other standard equipment.
- (c) Adequate time allotment.
- (d) Scheduling of classes to permit continuity of musical activity.

Music Curriculum to Provide for Basic Needs of all Children

The emphasis of general education toward an increased consideration for gifted children is supported by music educators, who regard the discovery and encouragement of talented students as one of their chief responsibilities. Such emphasis is not intended to minimize the operation of the thesis that music is the heritage of all children; and general music, designed for all students including those whose interest and abilities do not lead them into special performing groups, must be of major consideration in planning a program of music education.

Upgrading of Standards in Quality of Music Offerings in the Schools

We re-emphasize our conviction that only worthwhile music, well performed, has cumulative and permanent value. Excellent performance of music of ephemeral, or so-called popular music, falls short of the high purpose of music as a ministry in the realm of aesthetic and spiritual experience. We believe that social demands made of music can be met effectively without compromising high standards of quality of music to be performed.

Radio, Television, and Audio-Visual Aids

We extend grateful acknowledgment to the radio and television stations for the many fine musical programs which are being offered in increasing number, and for their cooperation in making available the facilities of their stations for broadcasting musical programs from the schools.

We commit our membership to the stimulation of

listening audiences to programs of acceptable musical worth as a medium of developing discrimination and taste. At the same time, we recognize the need for encouragement of all students to participate in making music, individually and in groups, lest we become a nation of listeners only.

We encourage the increasing use of all audio-visual aids which will improve music instruction.

We especially commend those municipalities, states and educational institutions that are developing their own FM radio and television facilities designed solely for educational purposes.

Such a service is of particular value in the promotion of music in the rural and village schools.

Recruitment of Music Teachers

The advancement of the program of music education in the nation is faced with a crucial need of teachers prepared to teach music. It is important for music educators to assume a share of the responsibility for recruiting teachers of music. Today's music teacher has a wider task than that of adequately mastering the subject matter and performing skills in the field of music. Other important qualifications are: a desire to teach, respect and sympathy for learners of every kind as well as for people in general.

It, therefore, becomes the obligation of the music teacher to recognize these personal qualities, as well as musical capabilities, of students and acquaint them with the opportunities and personal satisfaction to be found in teaching, and guide them at an early age in the pursuit of musical study which will equip them for successful careers in teaching.

Acknowledgments

The Conference membership gratefully acknowledges the outstanding leadership of the central office and staff. We extend to our Executive Secretary C. V. Buttelman, and Associate Executive Secretary Vanett Lawler, our deep appreciation for their devoted service and guidance in the continuity of an ever-broadening and expanding outlook, and in the increasing effectiveness of music education in the United States.

We commend President Ralph E. Rush, his Executive Committee, and his Board of Directors for efficiency and wisdom in administration of Conference affairs, and in building for this biennial meeting a program of great significance for the advancement of music education.

Democracy in action is exemplified in the splendid contributions made by the Music in American Education Committees on division and national levels, which lift our sights to ever-expanding horizons.

The Conference further expresses appreciation for the hospitality and courtesy extended by the authorities and citizens of Chicago and the State of Illinois.

We express our thanks to the Chicago Board of Education, to Superintendent Benjamin C. Willis and his staff, and to the local committees who helped make this fourteenth biennial conference a success.

COMMITTEE ON RESOLUTIONS OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

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Arranged for wind quartet

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The above four publications have been arranged so that they may be performed by any one of several groups of instruments. For example, Capriccio may be played by either oboe, clarinet, horn and bassoon, or two clarinets, trombone and bass clarinet. Various combinations possible are indicated in score and parts.

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Instrumental Music in the Elementary Schools

THE elementary school is concerned with the child as an individual in our democratic society. The curriculum is designed to attend to the child's social-emotional self, as well as to his academic achievement. The well-planned elementary school program provides many opportunities and situations which contribute to the pupil's basic needs, most important of which are: a feeling of self-respect, a sense of belonging, a feeling of security, affection, and a feeling of accomplishment. In each of these respects instrumental music, properly experienced, contributes much to the total growth of the child. In addition, the instrumental music program affords opportunity to unfold creative talent and allows each child the opportunity to gain, according to his individual capacity, certain knowledge, techniques and skills pertaining to music as are appropriate and desirable for successful experiencing of music.

The kinds of experiences which can result from a varied and flexible music offering do much to further children's ability to develop a wide range of interests. In addition to enhancing the elementary school curriculum from the standpoint of helping children to become finer musical and social beings, any program of music education that is truly effective immediately finds its way to the home and community life of the child. For many children the personal satisfaction derived from participation in instrumental music is extremely worth while.

Educational and Social Values

Observation of elementary school programs throughout America shows clearly that the opportunity to respond actively to natural love for tone and rhythm is desired by most boys and girls. In many homes children are helped with their rhythmic development and musical co-ordination through singing games and dances. These incidental types of musical experiences are followed in the kindergarten and primary grades with opportunities for making music with simple instruments. Such instruments include: xylophones, pan-pipes, simple flutes, recorders, ocarinas, chimes, auto-harp, psalteries, gourds, cymbals, triangles, wood blocks, tone blocks, Chinese temple blocks, tambourines, gongs, clappers, drums of many types, castanets, glasses and bottles tuned with water, rattles, ukulele, guitar, mandolin, violin, rhythm sticks, and piano. While all of these instruments can be purchased, many can and should be made by the children themselves.

From the fourth grade on every child wishing experience in playing a regular orchestra or band instrument should be afforded an opportunity in the line of his interest and physical fitness. Class instructions and ensemble participation afford him a real sense of belonging, self-respect and feeling of accomplishment. In some elementary schools the instruments used are limited to violins, flutes, clarinets, cornets, trumpets, mellophones,

percussion, and piano. In many elementary schools additional instruments include: violas, 'cellos, string bass, trombones, baritones, and oboes.

It is general practice to teach the children in small classes, meeting from one to several times a week. There are three patterns of class organization with respect to kinds of instruments:

- (1) Classes consisting of identical instruments such as cornets, clarinets, violins, etc.
- (2) Classes consisting of closely related instruments, such as, woodwinds, brasses, strings, percussion.
- (3) Classes consisting of any combination of instruments regardless of type.

The second type of organization is most prevalent.

In well-developed instrumental music programs, classes are also organized according to individual abilities and stages of advancement. In addition to the various instrumental classes there are both large and small ensembles that meet from one to several times per week. The large ensembles are usually in the form of a band or orchestra, even though the instrumentation is not necessarily complete or finely balanced.

Keyboard experience for the whole classroom can be started in the kindergarten or first grade. It provides an excellent background and will develop a readiness for the instrumental program. It should be continued through the grades as far as possible.

Piano classes continue the presentation of keyboard experiences, with added emphasis upon acquiring skill in the use of the instrument. These classes have come to be highly regarded and desirable in the elementary school program. The classes are usually organized according to age levels and pupil advancement. When only one piano is available the children take turns at the instrument, while the others perform on dummy keyboards. When this arrangement is necessary it is best if the keyboards have movable keys. When two or more pianos are available it is common practice to seat two children at each piano, although it may be desirable at times to have only one at each instrument.

Materials

All printed material used should not only be of high musical worth, but it also should be selected on the basis of its meaningfulness and technical appropriateness to the children who will use it. The areas of human interest and the range of individual achievements can be very great. For these reasons a wide range of musical materials should be available and provided by the school.

Equipment

The school should assume the responsibility of providing a reasonable supply of the instruments cited earlier. These are usually available to the pupils on a rental basis, although some schools provide instruments on loan without charge. All musical equipment should be of good to very good grade. Anything less than a moderately good

Note: As announced recently, the series of information briefs published by MENC is being revised. These leaflets ("Teacher Aids") cover various aspects, phases, and levels of music education. This, the first of the new series, was prepared by Ernest Harris, chairman of the Committee on Instrumental Music in the Schools. It will be available separately. Watch for announcements of further issues in the new series.

grade is usually a poor investment from the standpoint of durability, replacement, upkeep, etc., and at the same time seldom affords the child a satisfactory musical result.

Other guiding principles:

1. The instrumental music program should be embodied in the immediate set of educational experiences which form the pupil's curriculum. For this to be possible, instrumental instruction must be given during school time and in the pupil's own school. A program so conducted can also encourage the kind of music activities that will have a definite place in the local home life of the children and thus be of real value to the community. To justify a place in the curriculum, instrumental music must do more than teach a few children to play instruments for the purpose of developing a school orchestra.

2. The opportunity for ensemble participation should be provided at all stages of instrumental study. If the program is to render the broadest educational service of which it is capable, attention must be given to the strong social appeal that is inherent in properly taught instrumental classes, especially those at the elementary level. Under certain conditions the less experienced performers can quite successfully be combined with those more experienced.

3. The development of skills should be pursued primarily as an outgrowth of the immediate needs of the musical goals at hand, with a wholesome perspective of those required for future use. This is not to suggest that techniques are unimportant for attention to correct performance habits and skills is essential if music is to provide the emotional satisfaction most desired. The enhancement of music through a functional approach of acquiring technique should represent the guiding principles in dealing with this phase of the instructional program.

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ERNEST E. HARRIS



NIMAC BOARD OF CONTROL AT CHICAGO, MARCH 27, 1954

AT ITS 1954 MEETING held in connection with the MENC biennial convention at Chicago, the National Interscholastic Music Activities Commission returned to office the members of the Executive Council who have been largely responsible for initiating the new and broadened program of the lively successor to NSBOVA. The re-elected members of the Executive Council are: President—Arthur G. Harrell, Wichita, Kans.; Vice-President—George A. Christopher, Port Washington, N.Y. Members-at-large—W. H. Beckmeyer (orchestra), Mt. Vernon, Ill.; Howard F. Miller (vocal), Salem, Ore.; Al G. Wright (band), Miami, Fla. The five are at the left of the standing line in the following order: Wright, Beckmeyer, Harrell, Christopher, Miller. Ex officio members of the Council are MENC Executive Secretary C. V. Buttelman and the MENC president, Robert A. Choate, who succeeds Ralph E. Rush. The group included several members of the newly appointed Advisory Committee, Division delegates and chairmen of the Division Boards. The latter are as follows: California-Western—Arlie H. Richardson, Oakland, Calif.; Eastern—R. Leslie Saunders, Lebanon, Pa.; North Central—Roger O. Hornig, Wisconsin Rapids, Wis.; Northwest—Ferd Haruda, Emmett, Idaho; Southern—Jerry R. White, Roanoke, Va.; Southwestern—Robert E. Fielder, Abilene, Texas. Others who registered included: J. Ross Albert, Lebanon, Pa.; Nelson E. Bonar, Fullerton, Calif.; Kenneth F. Bowen, Lafayette, La.; William C. Campbell, Nashville, Tenn.; Al Bert Christianson, Ellensburg, Wash.; Keith Collins, Sikeston, Mo.; Frank Crockett, Jackson, Miss.; Vincent A. Dagort, Los Angeles; Phil Fuller, Fairfax, Va.; Willard B. Green, Hartford, Conn.; N. Taylor Hagan, Nashville, Tenn.; William A. Hoppe, Cleveland, Miss.; Lorraine E. Johnson, Boise, Idaho; M. Orville Johnson, Independence, Mo.; Robert H. Johnson, Waupun, Wis.; Adam P. Lesinski, Whiting, Ind.; Fred Ohlendorf, Long Beach, Calif.; Mary Ruth Palmer, Anderson, Ind.; George H. Putnam, Pontiac, Mich.; Robert H. Rimer, Cleveland, Ohio; Joseph G. Saetveit, Albany, N.Y.; Elwyn Schwartz, Moscow, Idaho; M. F. Sprunger, Chicago; S. Earle Trudgen, Lansing, Mich.; Paul Van Bodegraven, New York City; Henry J. Vonder Heide, Boise, Idaho; Alexander H. Ware, Anniston, Ala.; Louis G. Wersen, Philadelphia; Gerald Whitney, Tulsa, Okla.; D. O. Wiley, Lubbock, Texas; Albert Willis, Chicago.

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Note: The State Presidents National Assembly is composed of the presidents and official representatives of the federated state music educators associations of the United States of America. Ex officio members are the national and division presidents of the MENC. Also included are such official groups as the MENC Board of Directors, the National Council and division chairmen of NIMAC, and the Editorial Board of the MENC Record. The presiding officer of the sessions is the first vice-president of the MENC. In this picture on the dais with First Vice-President Mary V. Hood are the secretaries who shared the work of recording the six sessions of the 1954 Assembly. Left to right: John E. Green, Iowa



Music Educators National Conference

**STATE PRESIDENTS
NATIONAL ASSEMBLY**

CHICAGO, ILLINOIS

MARCH 24-25, 1954

Secretary-treasurer, Iowa City; Mary Ruth Palmer, Indiana MEA president, Anderson; Gene Morlan, Virginia MEA president, Woodstock; Harold H. Eldred, Michigan MEA president, Center Line; Chairman Hood; MENC Associate Executive Secretary Vanett Lawler; Duff Wood, Montana MEA president, Bozeman; Anna W. McGarrity, Rhode Island MEA president, Pawtucket. It should be noted that under MENC regional organization plan the state presidents also function as members of their respective MENC division boards. The presidents of the state associations are likewise members of the respective NIMAC division boards.



Front rows at Student Members' Session, Chicago, March 27, 1954 (See note at bottom of page)

FIVE PEOPLE LOOK AT YOU

OLETA BENN

IF I were a child about eight years old, I should look at all the young women present and metamorphose them into one. *She* would be my new music teacher. And at dinner tonight I should report to my family, "Our new music teacher is *so* pretty! She let me hand out the rhythm sticks today!" If my new teacher was a composite of all the young men present, I should report to my family, "Our new music teacher is *nice*! He had on a red tie today!"

On such foundations would my judgment be made—almost entirely on appearance and personality because, being so young, it would never occur to me that my pretty teacher or my nice man also had to be proficient, and that my future musical growth depended almost entirely on how seriously they regarded their responsibilities or how thoroughly they planned for me. No, if I thought of it at all, I would be certain that they know everything

they need to know—and even more! I would be confident they would do everything for me that needed to be done. You see, *I* am eight years old and grown-up people never cheat little children.

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If I were a teen-ager in *junior* high school I would take a good, long, quiet look at you. You are neither women teachers nor men teachers. You are just teachers! I would call my crowd together and in a tone of real concern warn them, "Could be we're headed for trouble. We gotta stick together!" And how surprised I would be to find that on the very first day you disarmed me so completely! You kept me *so* busy! Your poise, your charm, your dignity, your tremendous musical ability—your quiet assurance, your control of the whole situation, your infectious good humor—I forgot you were supposed to be my enemy. I did not recognize your weapons because my own weapons have always been so different.

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If I were a teen-ager in *senior* high school, I would level my look at you with my head held high. I can wait.

Oleta Benn, Carnegie Institute of Technology, Pittsburgh, Pa., gave this talk at the Student Member Get-Together Saturday afternoon, March 27, during the MENC national convention in Chicago.

The picture at the top of this page—a glimpse of the two front rows of participating student members—was made during the session at which Mrs. Benn spoke. Dorothy G. Kelley of Indiana University, national student membership counselor, presided at the meeting which closed with the singing of the "Hallelujah Chorus" from the *Messiah* directed by Lawrence McQuerry, a student member from Indiana U.

Since you are only a very few years older than I, it *could* be that you are not really much more competent. If you can prove your ability so completely that I cannot ignore it, I shall give you my allegiance—every ounce of it! If I do not recognize my progress or the progress of the organization which you direct, I can ignore you completely and my life will be just as happy without you. If I am a boy, I may even flirt with you—kid you along. If I am a girl, I may bedevil you by making mooneyes at you! But whatever I am, and however I behave, you *really* matter to me *only* when you have compelled my respect for your musicianship, your leadership, and your adulthood! When this has happened I shall elevate you to the rank of an idol, and I beg you *not* to betray my action. Will you, please, *not* have feet of clay.

I shall adhere to your tastes wholeheartedly in whatever you give me to do. Your judgment will be superior to that of any other, even to that of my parents. I shall remember you through all of my life because through music you have provided my first real experience of aesthetic exaltation—my first realization that there is something in the world much bigger than I have ever known. And because you have opened up this new world for me—a world of beauty, of taste, of discrimination, of tremendous satisfaction—because you have thus turned me toward the way of emotional maturity, I shall never forget you.

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If I were a disillusioned teacher, unhappy, bitter, frustrated, I should look at you and see a company of fools, who think they can do something positive in a world which I know is bitterly negative. I would tell you *not* to enter the teaching profession because you will be underpaid, treated as hirelings, circumvented in all your ambitions, the pawns of stupid administrations, the butt of jokes, the defenseless victims of pupils' obnoxious behavior.

Some of you, like some of my own students, have been told this. It may have even frightened you. It need not. You have only to do a bit of thinking. If it is true that success breeds success could it not also be true that failure breeds failure? Is success put on from the outside like a garment for all the world to see, or is it an inner glow of satisfaction which comes from accomplishing a result in a job you *know* is worth your finest efforts?

Furthermore, do you know of any profession which guarantees that its members will not suffer from the ills that beset other men? Is every one paid what he believes he is worth? Does anyone *ever* escape being the victim of another's ill temper or discourtesy? Is there any human being on earth or in history who has escaped some measure of trouble, worry, or disillusionment?

You must learn, if you have not already done so, that in order to succeed you must hold within yourself the *will* to succeed and you must diligently set about accumulating the resources and the tools which will implement your will. Graduation, with all that it means, does not mark the day when you have *finished* that accumulation. It merely marks the day when you are free to *begin*! Every year, every month, and every day for the rest of your life you must acquire new tools, repair and sharpen old ones, invent a few, find new uses for those you have used before—always because you have the will to succeed and because you are glad to be challenged by every new problem that arises.

But I am none of these people I have mentioned. I am not a child, even though I sometimes may be childish. I am not a teen-ager, though occasionally I react to things in a fairly adolescent manner. And I am most emphatically *not* a disillusioned, unhappy, bitter, frustrated teacher. I have never been because thousands of fine boys and girls have prevented it, and for such time as remains to me nature will have to change radically to cause me to lose my faith in her product.

And so *I* see you not as a group of foolish and misguided young people. Rather, I see in you the continuation of the great ideals and magnificent spirit which almost fifty years ago moved a tiny group of people to associate themselves together in a united effort in the cause of music. Today they are referred to as "The Founders." We do them honor during the national MENC meetings at the Conference Breakfast. Not many of them are with us now for *you* to know. But many of them were present at the breakfast back in 1928 when I attended my first national conference. It was in this very hotel, then called the "Stevens." And it was at the breakfast that I glimpsed the real nature and scope of the work I had chosen to do. It came to me as I sat with newly made friends who were young and inexperienced and a little lonely, like myself. It came as I studied the faces and heard the voices of all those men and women who had cleared the way of many obstacles by their determination to bring children and music together. I remember vividly the great feeling of gratitude that welled up inside me as I realized not only my debt but the meaning of my obligation. A choking lump was in my throat, and the hot tears which stood in my eyes made the whole ballroom a shimmering, silver mirage.

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I realize *now* that had those men and women known all that was in the heart of an idealistic and eager young teacher who sat in their company, they would have been embarrassed but they would have understood. I pay them open tribute now for the things they taught me when they were not aware of teaching. I learned from them that the one dominating influence of their lives was a devotion to music, and that when one substitutes anything else *for* music he has forsaken a first principle. I learned from them that one refuses to be defeated. Even as one suffers rebuff, misunderstanding or indifference, he is making plans to go forward because he believes so fiercely that music is one of the eternal *goods* in this world.

It is an honor for me to join my colleagues in welcoming you to the profession. Twenty years from now in 1974 you will be doing the same for young teachers. You will have assumed the leadership of this Conference, and music in our country will reflect the quality of your service. This is the duty and the responsibility which you must accept.

If I may make so bold as to assume that you might conceivably remember a single portion of this short talk with you, I wish to suggest just one word for your recollection. It is the word *discrimination*. In its widest usage it means the quality of acute discernment. Its original meaning was "to sift" as when one puts something into a sieve for the purpose of separating one part from another. Such a process of sifting will become your constant

occupation. You will have to make more choices than you now think possible in one lifetime.

You must choose music.

You must choose musical experiences for your pupils.

You must choose textbooks and materials.

You must choose instruments.

You must choose content.

You must choose personnel.

You must develop courses of study.

You must select pupils on certain occasions.

You must judge situations.

You must judge talent.

You must judge proper expenditures.

You must accept or reject ideas, suggestions, devices, techniques, fads, fantasies, and *philosophies*.

You must select your own musical experiences, your own ultimate goals, your own circle of friends, your professional participation, your pattern of living, your peripheral interests.

By every means possible, you must develop the ability to acutely discern the real worth of an idea or a course of action. Only by so doing can you avoid cluttering your life and work with the mediocrity which always flourishes in the soil of superficiality. Your job is to sensitize children to musical effects, and thus help them

to use whatever powers they possess toward becoming discriminating consumers and performers. To do this you must yourself be sensitive. You, yourself, must exemplify "acute discernment."

This, then, is my word to you—the same word which we find in an ancient Sanskrit book called the *Bhagavad-Gita*. It was written some several hundred years B.C. In it a young warrior asks Krishna, the Holy One, to describe for him a man who has succeeded in knowing the essence of the universe. And Krishna describes that man to the young warrior in these words:

Even a mind that knows the path
Can be dragged from the path:
The senses are so unruly.
But he controls the senses
And recollects the mind
And fixes it on me.
I call him illumined.
Thinking about sense-objects
Will attach you to sense-objects;
Grow attached, and you become addicted:
Thwart your addiction, it turns to anger;
Be angry, and you confuse your mind;
Confuse your mind, you forget the lesson
of experience;
Forget experience, you lose discrimination;
Lose discrimination, and you miss life's
only purpose.

May you never lose it!

Chapter Notes

ROOSEVELT COLLEGE (Chicago, Illinois) Student Chapter No. 346 played host to the student members who attended the biennial convention at the Conrad Hilton Hotel. An all-out drive was made to make the out-of-town guests feel at home during their stay. The music school lounge was converted into a student center where information about sites of interest and culture was given. In charge of this project were Rhoda Labinger and David Myers.

The members of the chapter assisted at the convention itself by performing, bringing in needed materials, and assisting the educators in the various teacher workshops. Helen Schwin, chapter sponsor, also took part in several panel discussions.

Activities for the year have included sponsorship of several recitals, and talks by former graduates on their first year as music teachers. In addition to formal programs the chapter was successful in sponsoring a square dance, and plans are in the offing to close the semester with a gala dance. Fred Szak is president of the group; Ellen Davis, vice-president; George Williams, secretary; and Sharron Appel, treasurer. Publicity is handled by Dick Voldrich, Rhoda Labinger, and Arnold Brostoff. Programming is headed by Ted Kaitchuck. Only a portion of the chapter members is shown in the photograph. President Szak and Vice-president Davis are standing at the back of the room.



ROOSEVELT COLLEGE, CHICAGO, ILLINOIS
Chapter 346

NEW YORK has developed a state student membership chapter organization which is becoming an increasingly important adjunct to the parent group, the New York State School Music Association. Organizing steps were taken in 1951 when the Fredonia State Teachers College chapter was delegated to send questionnaires to all of the chapters in the state to find out what plan might be devised for the student meeting at the State Conference and what projects might be developed. For the most part, the interest that was shown in the idea was very gratifying although the student organization plans were not put into operation until the fall of 1953.

At the NYSSMA Conference in Syracuse last December, the MENC student members chapter program included as its guest speaker Joseph Saetveit, New York State Supervisor of Music. Vanett Lawler, MENC Associate Executive Secretary, was invited to bring greetings from the National office, and special music was furnished by students from the Fredonia chapter.

A meeting of the presidents and sponsors of the chapters in the state was prearranged to discuss the need for a student executive committee, the question of interstate projects, and the program for the 1954 NYSSMA meeting. A steering committee, composed of presidents from five of the chapters represented at the meeting, was appointed with the idea that the committee would act as the executive group for the state until the 1954 meeting. It was decided that this year's steering committee and subsequent years' executive groups would attend the national and divisional conferences as New York State delegates.

The question of interstate projects was discussed and the following projects were undertaken:

1. The Syracuse chapter was to check on transportation to Chicago for any MENC member who wished to go.
2. The Ithaca chapter was to check on housing for the Chicago Conference.
3. The Hartwick chapter was selected to arrange for publicity in the NYSSMA paper, *The School Music News*.
4. The Potsdam chapter was to make a survey of programs and activities of the various groups of the state and submit this information to other chapters who might wish some help.
5. The Fredonia chapter was to request constitutions and charters from various chapters in the state and submit this information to those who requested it.

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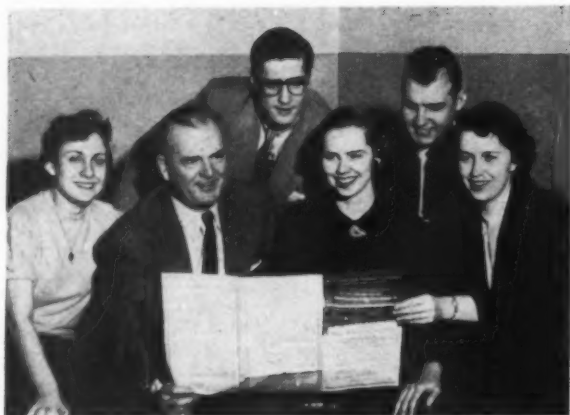


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WAYNE UNIVERSITY, DETROIT, MICHIGAN
Chapter 107 Conventioneers



JAMES MILLIKIN UNIVERSITY, DECATUR, ILLINOIS
Chapter 112



STATE UNIVERSITY TEACHERS COLLEGE, FREDONIA, N.Y.
Chapter 151 Workshop



WAYNE UNIVERSITY SOCIAL HOUR
Chapter 107

The executive committee for the student chapters will hold a meeting in Syracuse on May 22 to discuss plans for the 1954 NYSSMA Conference. Arrangements for the meeting were made at the time the committee met during the MENC convention in Chicago. William E. Mudd, Jr., State University Teachers College, Fredonia, is the State Student Membership Counselor. Members of the state student executive committee are as follows: Marguerite Kaiser (chairman), State University Teachers College, Fredonia; Kenneth Scipp, Hartwick College, Oneonta; Sue Prentiss, Syracuse University, Syracuse; Edward Lechner, State University Teachers College, Potsdam; Peter Eckhardt, Ithaca College, Ithaca.

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WAYNE UNIVERSITY (Detroit, Michigan) Student Chapter No. 107 has a governing committee of five outstanding students selected by the music faculty to coordinate student-faculty relationships. The five students, all graduating seniors, who also represented Wayne University at the MENC convention, are: George Gouth and Walter Read, instrumental; Gloria Turner and Sylvia Sugden, vocal; Marilyn Schlicher, vocal-instrumental. Mr. Gouth is chairman of the governing committee and Miss Schlicher is corresponding secretary. In the photograph reproduced at the left the students are shown with chapter sponsor Graham Overgard reviewing the convention program outline. More of the forty-six chapter members are seen in the picture at the bottom of the page which was made from a photograph taken during a social hour following a chapter meeting.

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JAMES MILLIKIN UNIVERSITY (Decatur, Illinois) Chapter No. 112 members are shown in the photograph with Robert Watkins, faculty adviser (second row, extreme right). Three members were absent when the picture was taken.

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STATE UNIVERSITY TEACHERS COLLEGE (Fredonia, New York) Student Chapter No. 151 sponsors many large projects of the Music Division as the following list indicates: The College Concert Series, Faculty Recitals, All-High School Music Festival, students' section of Annual Symposium of Music, Practice Room Survey, MENC Student Members Composition Contest. One large assembly was sponsored by the group this year. Monthly meetings have included the following programs:

Panel discussion on "What the Community Expects of the Music Teacher." Participants: Student moderator, two local music teachers, minister, high school principal, business man (school board member), housewife, college student, college faculty member.

Faculty and student demonstrations on unusual instruments.

Talk by an administrator on "What Administrators Look for When Interviewing Prospective Teachers."

Demonstration of rehearsal techniques with a high school large vocal ensemble.

Workshop on how to operate and use a movie projector and tape recorder.

Illustrated talk on European trip by Joseph Saetveit, New York State Supervisor of Music.

William E. Mudd, Jr., faculty adviser, is standing at the extreme right in the picture.

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IMMACULATE HEART COLLEGE (Los Angeles, California) Student Chapter No. 304 is keeping up the objectives that have been set in previous years. Under the chairmanship of Marguerite Monk, the chapter has carried out the following activities this past year: In October, Geraldine Smith Healy, a music supervisor in the Los Angeles Public Schools, spoke to the chapter group. At Christmas time most of the members participated in the presentation of Benjamin Britten's "Ceremony of Carols" and joined with the Sigma Alpha Iota chapter in the singing of Christmas carols at local hospitals. Part of the group attended the CMEA Southern Section winter meeting in Los Angeles in January, and the following month the guest speaker at the chapter meeting was from Norwalk State Hospital. Some of the students later made a field trip to the hospital to see the work that is being done there in music therapy. In March a graduate of the college spoke to the students on student teaching. The year's activities closed with attendance at the CMEA convention, which was held in Bakersfield the early part of April. Sister Mary Nicholas, IHM, is faculty sponsor of the chapter group.

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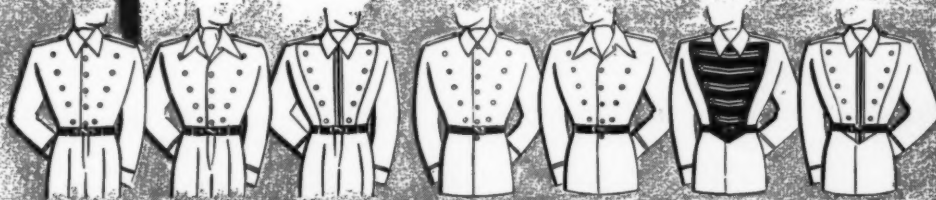
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Chapter 422



SOUTHWESTERN LOUISIANA INSTITUTE, LAFAYETTE
Chapter 276



UNIVERSITY OF GEORGIA, ATHENS
Chapter 123



FRESNO STATE COLLEGE, FRESNO, CALIFORNIA
Chapter 4

PEABODY CONSERVATORY OF MUSIC (Baltimore, Maryland) Student Chapter No. 99 played host to a state meeting of MENC student members last February. The one-day meeting opened with discussions and clinical meetings which were followed by choral and orchestral rehearsals under guest conductors Emile Serpos, supervisor of choral music in the Baltimore Public Schools, and Lieutenant Richard Anderson of the U.S. Air Force Band in Washington. Student members and faculty sponsors who participated in the meeting were from the following schools: Morgan State College, Notre Dame College, both of Baltimore; Western Maryland College, Westminster; Hood College, Frederick; University of Maryland, Baltimore. Haven Hensler of the Peabody faculty is state student membership counselor as well as faculty advisor of the Peabody Conservatory chapter.

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NORTHEASTERN STATE COLLEGE (Tahlequah, Oklahoma) Student Chapter No. 422 was represented at the Chicago convention by Hayden Rand, a member of the chapter group. Elwin Fite, faculty sponsor, also attended the convention. Five chapter meetings have been held this year. At the last one, the principal of the Tahlequah High School spoke to the group on "What an Administrator Expects of a Music Teacher." The chapter also assisted in managing the spring Northeastern District Music Festival which was held on the campus. Sixteen of the seventeen charter members of the chapter, which was established last November, are shown in the photograph with Mr. Fite (standing, extreme left), Secretary-Treasurer Joey Pugh and President Delmarie Gilbreath are seated in the front row, second and third, respectively, from the left. Hayden Rand is third from the right in the back row.

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SOUTHWESTERN LOUISIANA INSTITUTE (Lafayette) Student Chapter No. 276 holds regular meetings under the sponsorship of Nolan Sahuc. The chapter is planning to sponsor an award to be given each year to the outstanding music education student in the senior class. Part of the chapter group is shown in the picture.

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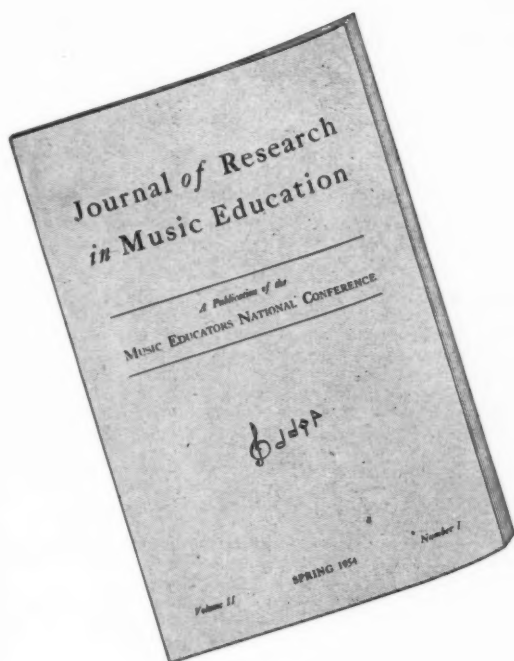
JOHN B. STETSON UNIVERSITY (DeLand, Florida) Student Chapter No. 132 program of activities for the year have included the following: (a) The interns spoke to the group on their various problems in school work; (b) Films on music were presented; (c) The audio-visual aid program in schools was discussed with demonstrations of tape recorders and music projectors; (d) Trips to high schools in the immediate vicinity were made to observe the music departments. John Lauer served as president for the chapter this year with Judy Briley as vice-president and Suzy Gardner, secretary-treasurer. Veronica Davis Gove is faculty sponsor.

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UNIVERSITY OF GEORGIA (Athens) Student Chapter No. 123, boasting the largest membership in its history, carried out a program of service this year of which it is justly proud. The success of the festival for high school students in January was due in large part to the work of the chapter. The group took charge of registration, housing, and social activities for the Region 4 music contest and also provided a guide service for the visitors. Funds were raised to help finance the trip to the National convention for several of its members by operating a refreshment canteen at the festivals. Most of the members attended the GMEA convention, which was held in Atlanta just prior to the opening of the Chicago meeting. Other activities for the year included performances by an instrumental group under the direction of the chapter president, and a choral group under the direction of a former member. The performances were adjudicated by the students who had been given pointers on adjudication in lectures by Earl Beach, faculty advisor. With an increasing enrollment of music education students, the chapter is planning programs for the 1954-55 year which will be beneficial not only to the students preparing for the music education profession, but also to the music programs of the University and the entire state. In the photograph, Mr. Beach is seated at the piano with one of the students.

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FRESNO STATE COLLEGE (Fresno, California) Chapter No. 4 members (with the exception of one student) were photographed with Sponsor Arthur C. Berdahl, who is third from the right in the back row.



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Contents of the Third Issue

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Reviews by Allen P. Britton, John Bryden, Walter A. Eichinger, Karl D. Ernst, Marion Flagg, Arthur M. Fraser, Roy E. Freeburg, E. Thayer Gaston, Kenneth Hjelmervik, Wiley L. Housewright, Hazel Gertrude Kinsella, Charles Leonhard, George Frederick McKay, Thurber H. Madison, Howard A. Murphy, Theodore F. Normann, William Schaefer, Lloyd Frederick Sunderman, John Verral, Himie Voxman, Margaret Ward, George Waln.—Edited by Theodore F. Normann.

Copies of previous issues are still available for those who wish to establish a complete file.

Subscription, 1954 Spring and Fall Issues (Vol. II), \$3.75; 1953 Spring and Fall Issues (Vol. I), \$3.75; single copy \$2.00. If ordered with subscription for 1954, price for both Volumes I and II (four issues), \$6.75.



Using the Tape Recorder

BECAUSE of an extensive building program that was going on in our school I realized, early in September, that many of the usual music activities would have to be curtailed due to overcrowded classrooms and construction noises. Although there were four excellent pianos in our building I did not have access to any of them without disturbing several other classes. In order to add variety to the music program I began using the tape recorder to help make some of our activities more interesting. The following are some of the ways in which I have used the tape recorder successfully.

1. *Music for some of the basic rhythms* (marching, walking, running, skipping etc.) were put on tape and used in the first and second grades. The tapes were changed from time to time as needed.

2. *A recording of the individual voices of first-grade students* was made after Christmas. Children who had vocal problems were given daily help for a six-weeks period, then another tape was made. Parents, classroom teachers and children enjoyed listening to the tapes and hearing the improvement.

3. *A tape for a third-grade class studying the Plains Indians.* The fifteen-minute tape was prepared which consisted of rhythms, singing and listening. The story of Eagle Feather was told, introducing the class to the various activities in his life on the plains, such as: use of the tom-tom, his singing about his hogan, the growing of corn, blowing feather in game, the Fluff Dance and the Rain Prayer. The class enjoyed the story and asked to hear it many times; this was possible because it was on tape. Each time the tape was used the lesson was varied in order to maintain interest.

4. *Fifth-grade music tape recording exchange.* With the help of a selected group from a fifth-grade class a fifteen-minute tape including experiences in singing, music reading, ear-training, dictation, and two-part singing was prepared. Several teachers in the system prepared similar tapes and exchanged them with each other. The tape is of special help to the classroom teacher who teaches her own music. A guide was prepared for the classroom teacher showing the drills, phrases and pages from the fifth-grade songbooks that were to be used. The teacher was expected to put the drill material on the board for the class to follow when hearing the tape. The assisting group sang the drills used in the lesson. The tape with directions for the lesson was then played for the listening group who participated because space was left blank on the tape to give the group an opportunity to respond.

The tape-recorded lessons proved to be very interesting as well as helpful to students and the classroom teacher. The children who listened enjoyed the lessons, especially when the group who recorded made a mistake and had to correct it! This made the performing group just another fifth-grade and not a performance by specialists. The teacher also benefited because she had to listen and study the material on the tape before presenting the material to the class.

When making a tape for instructional purposes directions must be simple and given slowly; plenty of tape should be left free to give the children an opportunity to participate and respond to directions and activities.

5. *For the spring music program*—rhythms, singing games and folk dances—the tape recorder was used in a novel way. We re-

This report on the use of the tape recorder is the outgrowth of the special emphasis given by the MENC Southern Division Audio-Visual Aids in Music Education Committee, of which Jean Marie McConnell is chairman of the Utilization of Equipment sub-committee. Mrs. Stutzenberger is a music teacher in the Middletown (Ky.) Elementary School. Mrs. Margaret Kammerer is the music supervisor.

corded the music for the activities in the classrooms under regular classroom conditions. The musical performances were taped in the order that they were programmed and on three fifteen-minute tapes. These recordings were then amplified for outdoor broadcast by placing the microphone of the public address system in front of the speaker of the recording machine. The results were highly successful because, in addition to eliminating the moving of a piano out of doors, it permitted us to practice with the music weeks before the performance. The children's voices were not taxed the night of the performance in their efforts to make themselves heard in singing the songs to accompany their singing games; it also gave the teachers more freedom to direct and assist the performing groups.

6. *In teaching difficult choral works to the glee club*—grades 5 and 6—the tape recorder was invaluable. Because of the physical setup in our school during the building program a piano was not always available for rehearsal. Therefore, difficult passages were recorded on the tape and played for the chorus. For each rehearsal tapes were made for those parts which had presented problems at the previous practice. Later, piano accompaniments were put on tape because our accompanist was a busy mother who could not be present at all the rehearsals.

7. *A music aptitude testing program* for our students is being worked out by a committee of teachers. The plans are to prepare the test and put it on tape. The tape will be used by teachers in administering the test. This is one way to keep the test uniform. Some of our teachers have used published tests but report that they are difficult, move too fast for the students to follow and that directions and comments are given by persons who are not familiar with the vocabulary of children in the elementary grades.

8. *Piano accompaniments to children's songs* are often recorded, particular "special day" songs—Valentine, Halloween—and songs with unusually interesting accompaniments. This adds variety to the lesson and also helps the classroom teacher.

I cannot sing praises loudly enough for the tape recorder as a teaching aid. The old adage reads, "Necessity is the mother of invention." I am truly glad that necessity led me to acquaint myself with this machine. Some of my first experiences and mistakes with the recorder were discouraging; however, the more often the recorder is used one will find that the better are the recordings, less time will be used in operation, short cuts will be discovered and eventually it will be a pleasure to operate rather than a chore. Many teachers complain that time is wasted when one must rewind tape to a desired section. If the tape recorder is used often one develops a "sense" which will tell instinctively how far back to go to locate a passage. Newer and more expensive machines are now equipped to mark the tape so that the teacher will have less trouble locating sections when rewinding. The tape recorder has been such a help that I hope more people will find additional uses for it. Be not discouraged, the more one uses it the more fun it will be and the results will improve.

—LUCILLE STUTZENBERGER

Recordings

National Music Contest Selections, 1954. Solos for cornet (PR/EE 101), saxophone (PR/EE 102), clarinet (PR/EE 103). Polymusic Records, 33 $\frac{1}{3}$ rpm.

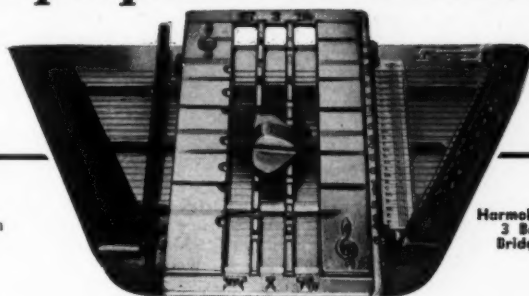
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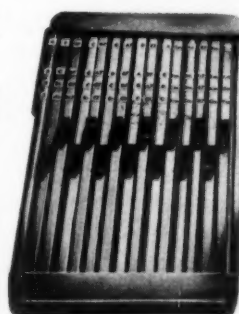
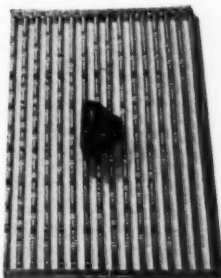
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In evaluating the degree of excellence of performance and the mechanics of recording, two sets of records were played on two separate machines. The results seem to indicate a rating of *excellent* for the saxophone; *good* for the cornet and *fair* for the clarinet. If a high standard of excellence is maintained throughout the series the value of these recordings to young musicians everywhere will be unlimited.

—GEORGE WALN

Film Listings

"*Rushes*," the official publication of Film Council of America, is published weekly and is available free on request. The Film Council of America is a non-profit educational corporation organized to promote the production, distribution, and utilization of audio-visual material primarily on the adult level. The publication lists the latest films, articles and books on AV materials, meetings of professional organizations and occasionally reprint articles which are of particular interest to those in the AV field. If you would like to receive "*Rushes*" write to: Film Council of America, 600 Davis Street, Evanston, Illinois. (Mention MENC when writing.)

Note: The material in the Audio-Visual Forum is published under the auspices of the MENC Committee on Audio-Visual Aids, Rose Marie Grentzer, coordinating chairman.

ELEMENTARY CURRICULUM

CONTINUED FROM PAGE TWENTY-FIVE

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Journal of Research in Music Education. A publication of the Music Educators National Conference under the direction of the JREME Editorial Committee and Editorial Associates. See announcement on page 41.

Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

The Evaluation of Music Education. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. These schedules were prepared to serve as a guide for periodic examination of the training programs of school music teachers, and to assist the schools being examined and the visiting examiners. Planographed. 17 pp. 20c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

Your Future as a Teacher of Music in the Schools. By William R. Sur. A source of guidance information for counselors, teachers and students. Reprinted from February-March 1954 Music Educators Journal. 8 pp. 30 cents (quantity prices furnished).

Music in Higher Education, by Robert A. Choate. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. 30 cents.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

The Function of Music in the Secondary-School Curriculum. The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. First published in the November 1952 Bulletin of NASSP. Now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

Music in the Secondary Schools. Recommendations pertaining to music in the secondary schools. (Report of the North Central Association of Colleges and Secondary Schools Activities Committee. 12 pp. 15c per copy. Quantity prices on request).

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 60c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Music Supervision and Administration in the Schools. A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeo. 175 pp. \$1.50.

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

An Examination of Present-Day Music. A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for presentation at the meeting on Contemporary Music for American Schools during the Music Educators National Conference held in Chicago, 1954. 10 pp. and paper cover. 30c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. Paper cover. \$1.00.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed, 15c.

Music for Everybody. A report and pictorial review prepared by the Committee on School-Community Music Relations and Activities. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

Business Handbook of Music Education. A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

Contest Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission). 48 pp. \$1.50.

Solo and Ensemble Lists. National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

Standards of Adjudication. Workdraft of the section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed, 9 pp. and paper cover. 25c.

Sight Reading Contests. Handbook on the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.

Adjudicators Comment Sheets. Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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The Round Table

Songnambulism—a Diagnosis and Recommended Cure

IN ONE important activity of the music education program, a good many of us are literally "asleep" on the job. Tongue-in-cheek, one might well describe the malady as *songnambulism*.

The activity that many of us regard with scant enthusiasm is informal group singing. It might be more accurate to say that most of us are completely indifferent to it, at least insofar as any personal identification is concerned.

Why do so many of us do so little with an activity that offers so much?

Why Are We Songnambulists?

The reasons for any behavior—or, in this case, lack of behavior—are multiple and complex. However, to this practitioner there appear to be three main "symptoms" in a diagnosis of *songnambulism*: (1) Many of us feel that community singing is "beneath" us musically, or (2) we are consciously or unconsciously afraid of it, or (3) we rely too much on aids or "props."

For our first point, let us consider Mr. Brown, the high school choral director. He does an extremely artistic job in conducting the a cappella choir in a performance of Palestrina's "O Bone Jesu." However, when he is called upon to lead a large group in an informal version of a tune like "Li'l Liza Jane," he indicates quite clearly that he feels he has been miscast. It is a personal affront to his dignity, a smudging of the gleaming reputation he has worked so hard to achieve.

For our second point, let us consider Miss Smith, the Junior High School general music teacher. Miss Smith is quite terrified at the prospect of facing a large, strange group.

"What if they do not sing at all?" she asks.

It is by no means a question that may be dismissed lightly. Anyone who has led community singing will agree that the uncertainty of what is to happen, the unpredictability of the group response, is a major, inhibiting factor.

These two points are important symptoms, but it is with the third point that this article is primarily concerned: an excessive reliance on aids or "props."

Perhaps the following are legitimate reasons for not doing more with informal group singing and, perhaps, they are alibis rather than valid excuses.

"We do not have enough song books."

"No one is skillful enough to accompany."

"I'm not given enough time to prepare for an assembly sing."

"We're not permitted to seat the children by voices."

Too often, we go at the problem of

group singing as though it were another elective chorus—perhaps larger in scale and a little less refined, but a chorus nonetheless. The atmosphere should be much more informal: the feel of singing around a camp fire in the open air, the extemporaneous singing we hear in a school bus on a long trip, the songs military men the world over use to make a long march seem a little shorter.

The very real assistance of such aids as song slides, sheets, books, a good piano, and a skillful accompanist is not to be denied. However, to be realistic, we must concede that they are not always readily and easily available.

Singing Without Books

Supposing, then, we have a "sing" without books, sheets, or slides. After you sing "America," "Old Black Joe," and "Home on the Range," what can you possibly do? At first look, the prospects seem bleak indeed but, as in any other creative undertaking, one idea soon gives birth to another. In a very short time the song leader has more ideas than he can use.

Rounds, both old and new, are excellent group singing material. They not only require no books and no piano, but they actually come off better without them. As a matter of fact, if you can arrange to get people singing without any kind of printed material, they will invariably sing better.

If the round idea sounds a trifle "square," you might sing "Brother John," "Three Blind Mice," and "Row, Row, Row Your Boat" simultaneously. If this is not enough add "Down by the Station!" Make a vocal jam session out of it by cuing in and stopping sections extemporaneously so as to provide solo, duo, trio, and quartet "arrangements."

Leader-response songs are very helpful in situations where no printed aids are available. The group can easily answer the song leader in direct imitation in such songs as "O Bury Me Not," or "You Can't Get to Heaven." Some of the "sing along" records that are now on the market provide fertile ideas for expanding on this procedure. This is an old, old device harking back to and beyond the Colonial days where the preacher "lined out" the hymn, since there were not enough hymnals for the entire congregation.

Many devices can be used to enrich songs. The addition of simple descants can do wonders to add to the appeal of an informal sing. For the simplest possibility, try a "one note" descant. A reiterated "Lou, Lou, Skip to My Lou" sung at the fifth or dominant provides an interesting enrichment to the chorus of the familiar dance tune. If you are more ambitious and more creative, expand on this idea

and use a few more notes. A wonderful countermelody can be devised for "Buffalo Gals" using the fourth and fifth degrees of the scale or, for "Stodala Pumpa" using three degrees: fifth, fourth, and third.

It is perfectly possible, and highly desirable, to teach a new song without books, without an accompanist, without aids of any kind. Of course, you must have the right kind of song. The Czech folk tune mentioned earlier, "Stodala Pumpa," is a good case in point. The chorus can be learned in one minute flat. If the "stodalas" and the "pumpas" get mixed up, ask the singers to clap on "stodala" and stamp their feet on "pumpa." Not only will the words be unscrambled, but a lively bit of action will be added as well.

Put a few ideas together in one song and you come up with a minor "production number." Supposing we reconsider "Skip to My Lou." First, we might add the simple descant at the fifth to the chorus. Then, as song leader, take the place of the square dance caller and "call out" the words for the next verse: e.g., "Goin' to Texas, two by two!" Add tapping (on the beat) and clapping (off the beat) to provide a square dance atmosphere. It is not even too fantastic to have the whole ensemble provide the music for an actual square dance figure if the dancers are immediately available.

The Possibilities

The possibilities are legion. If group singing is approached in this manner, it can be changed from a chore and a bore to a refreshing musical experience. It is true that the successful group song leader requires a certain amount of musicianship, an outgoing personality, and, perhaps, a flair for showmanship. But most of all, he must have the conviction that people really do like to sing in an informal setting.

In summary, then, it is unquestionably true that an excellent accompanist and appropriate materials are real helps. However, the whole point of this "diagnosis" of songnambulism has been that a great deal can be done without them and that some activities are better without them. "No books, no sing" is a proverb we can easily do without.

With a little initiative and a little imagination the average music teacher, including the *genus instrumentalis*, can "make music" with large or small groups in almost any kind of situation. The requirements in terms of time and energy are very small. The repayments in musical satisfaction for many people—including yourself—are very great indeed!

—EDWARD J. HERMANN, director of music, Caddo Parish School Board, Shreveport, Louisiana.

WISCONSIN SUMMER MUSIC CLINIC at the University of Wisconsin, July 5-26, celebrates its silver anniversary year. More than 10,000 high school musicians have participated in these clinics, says Emmett Sarig, director of the UW extension division music department, sponsor of the program. Mr. Sarig credits three Wisconsin professors as early pioneers of the summer music clinic: Emer. Prof. Edgar B. Gordon, Orien E. Dalley (now at the University of Michigan), and Leon L. Iltis.

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Instrumental Music and the Philosophy of Music Education

THE experimental philosophy with its method of doing and undergoing has flourished in my instrumental music classes. When the child enters these classes it is because he wants to, which is not usual in the classically oriented idea of compulsory class attendance in arithmetic, reading, etc. This voluntary entrance into work of the instrumental class is based upon pupil interest in applied music; and the instrument really becomes instrumental in a philosophical sense as the interest is focused on a particular horn. When the child is given a chance to blow and finds that only air or a noise comes out, one of his purposes quickly becomes to play that horn. This is in no way imposed upon him. As he progresses in the solution of his problem, his interest and purposes broaden and are extended to include the place of his part and of himself in the performance of the group, and he has a musical and social responsibility in the group.

What are the implications of knowledge in this situation? All information must be tested. In the very beginning he starts out with a problem to solve and he goes about solving it in a very direct and straightforward manner. When he is told about posture of body and lips and tongue in regard to blowing the horn, he immediately organizes himself to test this information. If the consequences are not as expected, he evaluates his procedure (sometimes with the help of the teacher), reviews old ideas and perhaps gets some new ones and proceeds to test them out again, to re-evaluate and to draw conclusions.

Direct Experience

The instrumental pupil knows he is responsible for the sound that comes out of the horn and he is willing to take the consequences. So he practices more and more and evaluates and practices some more. This is direct experience that brooks no substitute in the way of any vicarious experience. When he achieves his aim of being able to blow the horn, and can actually blow it, this achieved aim becomes the method by which he goes on to learn to accomplish other tones. When a few other tones are accomplished, they in turn become the means for his learning to play pieces, and this experience in turn helps him to play more pieces and to entertain others and to play in a group.

In another aspect, the test of the child's gathering of information in regard to the meaning of time signature is whether or not he can play in time. The test of his gathered information about a sharp, flat, natural or expression sign is whether or not he can apply it. This information gathered from explanation, discussion and books serves as techniques for achieving tentative aims. He must learn technique to play music. The classicist would say that the accumulation of facts represents knowledge per se in connection with the goal, and that it requires no immediate application to a present purpose; that the function of the mind in regard to this matter is to collect information. The experimentalist, relating learning to human beings, conceives of mind as the intentional interaction of a person with himself and his environment.

By way of contrast with the experimentalist kind of rehearsal, let us take a look at the way a classically oriented

teacher conducts rehearsals. He starts out with the idea that he is going to develop a band or an orchestra. The steps in the development of these organizations are carefully set up by him without particular reference to the aims, objectives, or interests of the children in his groups. He leans pretty heavily on the ultimate goal of playing in his band, and the exercises and practice sessions follow this procedure with threats and coercion prescribed in the interest of his goal. To him the important thing is what you learn rather than how you learn, which is the thing of first importance in the experimental approach where the individual and the group are pivotal in the learning situation.

In a voluntary school band children are likely to leave such a classically oriented organization. The instructor may say that they will not receive credit if they drop out, and this will hold up their graduation. He also holds out a sparkling uniform and says that this is what you get if you remain. It is this hard to get children to accept responsibility in a classically oriented band or orchestra, where ends are ultimates rather than contingent, contextual, related and in process in terms of children.

It is a fine thing to see the experimental methods in action in the advancing young band that is carefully guided. The teacher is not an autocrat but is one of the group that is always pressing forward for new knowledge. No individual achieves the right to do exactly as he pleases. He cannot blow at will, for he will spoil the music. He is responsible to and for the greater good of those with whom he is associated. His freedom is limited by the activities which advance the undertakings of the group.

The pupil has a large share as an individual in working toward participation in this group, in actual discussion of the kind of definite things the group might do, and he assumes the responsibility for their advancement. All of the particulars of subject matter in this situation must be those for which the learners can find functional use in their own concrete world. In a classical sense, there is nothing inherent and logical about the organization of these materials, but all is relative to the individual and the group; the psychology of the learning process suggests the way the study is approached. Neither are there any definite ends to be discovered by mind in a realist sense that have an independent, objective existence. These children know what to do on the basis of what they have done and want to do as a result of that background of doing, rather than to try to do what they ought to do, as the scholasticist would say. "Do the exercises," the scholasticist would say. "Maybe you will see a meaning in them later."

The Value of Knowledge

There are some implications here for the value of knowledge. What you ought to be is an ultimate end. The value of the playing has little to do with the player. It is there for him to accept. It is set up by authority. It is rigid and classical. On the other hand, value in the ears of a successful player is really what satisfies that player, at that particular time and place on the background of what he has already done. The crux of the matter is that objects of knowledge exist in relationship between events which have come to have meaning for particular persons, and this meaning has value when it satisfies. Experiencing is of utmost importance, the value is the result of the interaction that brings the knowledge one



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finds satisfying. In the classical sense one would have the antecedent realities and would set out to accomplish them. The values, too, would be antecedent. They would be in the mind. The realist would see the values as objective and implicit in reality. They would depend little on the players and their satisfactions.

What the children have learned as knowledge in regard to tone production, phraseology and interpretation which has been repeated, evaluated, and verified many times is for them the temporary truth. But they are always trying to improve their playing, and so they may change their minds in regard to anything that they presently put the caption of truth on, such as the best kind of a mouthpiece, the best way to hold the horn, the best body posture while playing, etc. There is nothing *a priori* and absolute about this kind of truth in the sense prescribed in the classical view of truth as something unalterable and unchangeable.

A well-practiced band in action is a beautiful example of the experimental development of interest and purpose to the point where it uses knowledge and tentative truth to find a way of life, which is equally contingent and contextual in the march toward achievement of new unfolding beauty for them, and the other ideals that a player and a group of players find in the relationships of sounds and rhythms they can learn to control by themselves and that they can learn to blend in groups.

What of the faith of a band player? He can look consistently through the frame of reference in which he experiences. This frame of reference is ever open to improvement. His faith can pulsate in democracy in action, where any individual, confronted with personal problems, may adapt himself to the multiplicity of variants in his environment, and seek guidance and improvement of personal practice and ideals in a way of philosophizing that is straightforward and consistent in the many aspects of his life.

—MELVIN BERNASCONI, *supervisor of instrumental music in the Calaveras County Schools, San Andreas, California.*

Another Echo from Brussels

THE Brussels conference was a wonderful thing. Those who were unable to be present are fortunate in being able to read such a splendid account of it in the recent JOURNAL. A casual visitor who was there for only two days found that one or two incidents concerning our American participation left a definitely bad impression.

The rhapsodic eloquence indulged in by the authors of the program notes which were distributed to the audience was indeed in questionable taste, and was made all the more so in contrast to the program notes concerning the European groups which were generally restrained and factual even in the case of outstanding choirs. Such phrases as "coast to coast tours as innumerable as performances for radio" and "this choir has sung almost everywhere in the United States and Canada—everywhere the press has greeted (its) arrival with great enthusiasm" were used by two different American choirs. That kind of thing plus the poor singing and unwise programming of another choir left much to be desired from the directors and publicity managers of some of our American groups.

Some Europeans have long had the idea

that Americans are insufferable braggarts; let's not convince them that they are right by writing this kind of stuff for a splendid gathering such as the Brussels conference. If we can't convince them that our choral work is as good as theirs through our performance (and I'm doubtful if we did) let's not try to do it by home-manufactured rave notices.

—A BYSTANDER

Myopic Teaching?

MUSIC EDUCATION has had an old and curious history. In antiquity it formed, in partnership with gymnastics, the complete curriculum for the free man: Gymnastics for the body; Music for the soul. In the Middle Ages the scope of music was reduced somewhat and it shared its place in the curriculum with grammar, dialectics, rhetoric, arithmetic, geometry and astronomy, as one of the Seven Liberal Arts. Both the ancients and the medievals made careful distinction between liberal education—that which liberates and ennobles a man—and technical education—that which is sufficient for the slave and servant.

Today, in an America striving for the democratic ideal, the old distinctions between free man and servant are inappropriate. The citizen is to be both a free man—important in his individual right and entitled to liberal education, and a servant to society and its economic demands—needing and enjoying technical skill in functional occupations. And music, still the universal art, ministers to both aspects.

In antiquity music was valued and studied for its preeminent ability to produce harmony and appreciation of beauty in the soul of man; technical skill in performance was valued only as a means of realizing that soul-liberating goal. Under such a philosophy music which had sensual appeal only—gratifying solely at the physical response level or delighting merely the ear with "pretty" sounds yet leaving performer or listener unreached in his inmost soul—was condemned as base and worthy only of the slave. This viewpoint would necessitate the careful selection of music for the man who deems it unworthy to live at a level of mere appetite gratification; but such careful selection alone would not insure that music reached its highest educational possibility. Much stress was laid on the educational preparation of the individual so that music experiences (however well selected) might achieve a liberal rather than a servile response within the listener. As Socrates observes in Plato's *Republic*:

"... musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful."

This is precisely the point at which music education often lies vulnerable to accusations of nearsightedness¹; namely, ¹An explanatory insertion seems appropriate. The paragraphs are not meant as a sacrosanct plea for the use of only the finest art music in education and the exclusion of "lesser" materials; in reality they emphasize the necessity of selecting music both in terms of its own worth and the educational and aesthetic level of the student.

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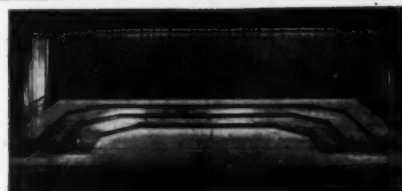
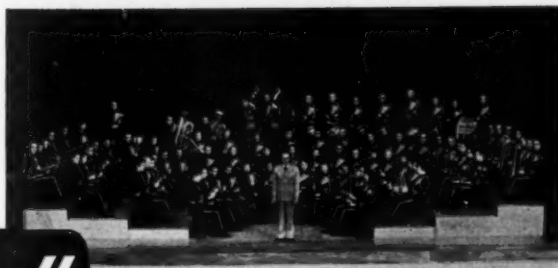
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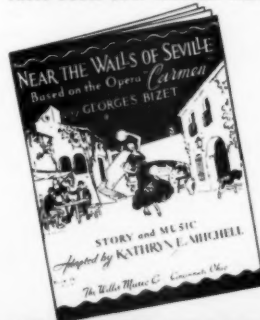
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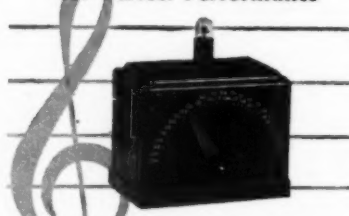
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in the lack of awareness that music and musical activity justify their existence in educational curricula only to the extent that they are used as means to higher and worthier educational purposes.

Our professional music education literature is inspiring in high ideals and philosophic purposes. Both the ancients and the medievals would find difficulty in arguing against such beautiful and lofty statements as are exemplified, for instance, in "The Child's Bill of Rights in Music." More and more the national leaders in music education are emphasizing the unique function of music in the education of the whole child. The Postlude to that "Bill of Rights" affirms that

"A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education. Although current general educational concepts are often strongly materialistic, they are frequently given authority in moral and aesthetic fields in which they are inapplicable. Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that *moral and aesthetic elements are equally with physical elements part of the whole.*"

Who should advocate such a philosophy? You, Mr., Miss, and Mrs. Music Teacher, and I—who are the bridge between lofty professional statements and the lives of America's children; we who are so often myopic in our daily teaching. Can we not bring together our philosophic convictions and our actual teaching when we are before the children? When, for example, group control becomes a problem in the rehearsal we can resist the nearsighted solution flagrantly voiced and practiced by many: "Get their hands around an instrument, their lips busied with a mouthpiece, and keep them blowing from opening bell to clean-up time." That type of teaching, in fact, typifies a materialistic and technical philosophy unworthy of the free citizen we are charged with educating. Often such teaching rationalizes by professing that music, indeed any musical activity, will in and of itself "sensitize, refine, elevate, and enlarge not only the student's appreciation of music, but also his whole affective nature . . ." It won't! Plato knew it two thousand years ago when he qualifyingly pointed out that music makes "the soul of him who is rightly educated graceful . . ." To "rightly educate" the child so that music will increasingly penetrate the material sense level and reach an as yet unquickened and unenriched soul, is our far-sighted objective—and unfortunately those "little demons" who ride madly off in all directions the minute we stop the physical activity of making sound in order to stir aesthetic sensitivities and awaken appreciations of beauty are just the ones who need the nourishment most desperately.

Will we then give up the fight to the materialistic background and inclinations of these children, or will we with discrete admixtures of firmness and patience pursue a course leading to a harmonious soul appreciative of and seeking for beauty in life. "But I do this," you say? How

¹From the "Child's Bill of Rights in Music."

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long has it been since that band of yours sang through a chorale it was learning in order to get a new perspective on it as art; how long since your performing group listened to records, both in their own performing media and in others, to find some of the aesthetic principles common to both; how long since an educational report was shared on some music, composer, or period under consideration; how long since a fragment of literature, a painting, or a picture of architecture was discussed in relationship to some music being performed?

Make no mistake. The skills your students develop are important—in fact indispensable; they are not in themselves, however, sufficient. Raymond R. Reed's excellent article in the November-December 1953 JOURNAL says:

"Music and the allied arts rank high in promoting teamwork, cooperation, self-discipline, respect for one another, and the love of beauty, while the skills, being objective, deal only with realistic hard facts of life in our present matter-of-fact age."

What I submit is that music in and of itself does not do these things, and when taught shortsightedly becomes merely another of the skill subjects—servile, and illiberal in its effect. That the technical skill approach to music teaching is a line of lesser resistance is undeniable. That there are tremendous influences encouraging teacher and student to be completely occupied at that physical activity level is undeniable. In truth these factors are the prime adversaries of liberal music education. Mr. Reed's article continues:

"The arts that embody emotional participation come the nearest, outside of religion itself, to helping man better understand himself. . . . They build within the individual a truer understanding of the meaning of the dignity of man. . . . Since religion, as such, is not and cannot be taught in our public schools, then the cultural subjects become education's greatest hope of reaching and developing the child's inner self."

Music educator! Can we do more than nod assent to these oft-repeated yet sorely-needed truisms? Do we dare to sit down at the end of the week and evaluate our teaching against these challenging and difficult criteria? And if the report be less than commendable, have we the courage to reconstruct our teaching and fight the harder battle to achieve that educational purpose which is committed to us as teachers in one of the last of the traditional arts still struggling to remain liberal?

—D. EVAN DAVIS, assistant professor of music, Arizona State College, Flagstaff.

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SCHOOL PRINCIPALS, superintendents, teachers, piano salesmen, mechanics, housewives, and secretaries are among those joining piano class groups whose prime purpose is that of learning to play the piano, mostly for fun, at the University of Houston.

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One housewife stated that she was studying to be able to play lullabies for her babies. Some of the beginning adult classes have as many as fifty members with age levels varying from twenty to sixty-five. It is not at all unusual to have mother and daughter, or husband and wife combinations sitting side by side in such classes.

While many of those studying are doing so to learn to play the piano for fun, classroom teachers are acquiring this very vital tool for use in their public school music programs. This is especially true since songs from the state-adopted music books are played and sung in class and simple accompaniments created. "Chording" of familiar melodies is very popular, especially a bass-chord accompaniment while the class sings. Everyone is urged to play familiar tunes by ear and these are harmonized in class to the keen enjoyment of the students. Since much singing is done in class the teachers acquire more confidence in their singing ability, which helps them in conducting their own public school music programs.

This unique situation of having large groups taking piano lessons has presented the opportunity to experiment and determine if such large group teaching is practical. Experience indicates that it certainly is, as the results have been most gratifying and may indicate a new trend in piano teaching. The enthusiasm of the students and complete lack of inhibitions are both very noticeable in these groups. No one feels conspicuous nor is anyone afraid of making mistakes, permitting complete relaxation in the joy of playing the piano for the fun of it. From simple rote songs in all keys, the class progresses to easy arrangements of the classics, Christmas carols, folk tunes, and even some current popular songs with simple chording.

Some teachers become so enthusiastic that they compose original compositions complete with words and music. In fact, anything can happen in such groups and usually does! One teacher assured the class that she could not, as she said, "Carry a tune in a basket," and stated that she had no sense of rhythm. This same teacher composed an original composition before the six-weeks summer term was over.

The University offers three adult piano classes during the week and on Saturday, and offers two adult piano classes by extension at El Campo and Freeport, Texas. The Freeport extension class is especially interesting since ten occupations are represented in this one group of twenty-five

persons, and includes a petroleum dealer, a bookkeeper, an accountant, a secretary, a bus driver, a librarian, an industrial vocational teacher, a school principal, classroom teachers and several housewives. The community interest and response in these classes is growing very fast as is evidenced by the many requests for more classes.

The equipment used in the piano classes on the campus consists of twelve pianos and ten movable keyboards. Thirty-six adults perform at a time with three at each piano, the remainder of the students using the keyboards and taking alternate turns at the pianos. There are five pianos in one extension center and ten in the other.

These large piano classes are very stimulating to teacher as well as to the students and they fill a need that exists in all communities. With the cooperation of piano dealers such groups could be established in schools and communities in all sections of the country, and everyone could have the opportunity to do what he frequently wants to do, *play the piano!*

—GEORGE STOUT, associate professor of music education, University of Houston, Houston, Texas.

The Teaching of Vibrato On the Cello

AFTER SIX weeks or six months of lessons on the cello little Jane is put into an elementary string group. There she notices some of her more advanced classmates wiggling their left hands as they play their instruments. The tone thus produced is much prettier than that which Jane has been accustomed to hearing in her own playing and she wants to do the same thing. Failing in her first attempt, she asks her teacher at the next lesson about this "shaking" of the hand, and at this point the teacher must have an answer and a method prepared.

First, it should be determined whether or not the student is ready to undertake the study of vibrato. Here are some tests I use. Can the young player press down the string with each finger firmly enough to produce a true tone, with the left thumb completely free from the neck of the cello? Next, can he slide each finger along the string, as in shifting, also without any aid whatsoever from the thumb? Until the student can do both of these things easily, with no undue cramping of the hand position, it is best to postpone vibrato study until the fingers are more developed, and shifting, at least to and from the fourth position (which, incidentally, should be



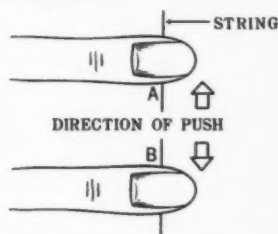
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studied after the first) is done quite easily and with a fair degree of accuracy.

When this stage is reached the vibrato should then be explained as a rapidly alternating raising and lowering of pitch by pushing the finger along the string by the forearm, as though one were going to a higher and then lower position. But the finger does not actually move because it is so firmly pressed into the string. What will give is the fleshy part of the finger—the finger nail and back of the hand always remaining on a plane parallel to the string as in the diagram (Fig. 1).

Fig. 1

AS FINGER LOOKS TO PLAYER



The thumb should be relaxed and free of the neck but moving forward and back along with the rest of the hand. In the kind of vibrato I am advocating I have found it best to start with the fourth finger for these very reasons.

An exercise such as the following is one way of getting started on this phase of tone production (Fig. 2).

Fig. 2



"The 'white' notes are on the sharp side of the pitch, the black ones on the flat side." Each finger should then be practiced in turn, the evenness of the motion being particularly stressed. Trill studies—the trilling finger suddenly switching to vibrato—can be used as supplementary exercises to increase the speed and nervous energy of the left hand.

Two other points must here be further emphasized. (1) The other fingers of the hand should be huddled close to the vibrating finger in order to lend more weight to the hand and to focus pressure on the finger stopping the string. (2) The fingers in general should not be too highly arched; many beginners are erroneously taught to play on the extreme tips of the fingers.

Concerning this problem of string playing the young cellist desirous of acquiring a good vibrato is in a much better position (literally and figuratively speaking) than the violinist, because the motion is less complex, and with the cello resting on the player's chest a real relaxation of the left thumb is possible.

No milestone in the frustration-strewn path of string mastery means more to the sensitive youngster than the achievement of a fine vibrato. And, I might add, this polish applied to a heretofore dull, flat tone very often makes parents' ears perk up and the idea finally strikes home that it is truly possible for this gut-scraping on a wooden box to sound beautiful after all.

—DAVID M. LEVENSON, School of Music, University of Wichita, Wichita, Kansas.

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Moral and Spiritual Values

CONTINUED FROM PAGE FIFTEEN

Second, to the great extent that the vast literature of the art of music interprets reality in human life, musicians and music educators are dealing with works of art which proclaim moral and spiritual values beautifully, dramatically, and powerfully.

I find one of a myriad possible illustrations of this in the field of opera, and specifically in Mozart's *Don Giovanni*. In citing this particular opera as an illustration I suspect some of you are startled and a bit cynical. Perhaps you are thinking of Leporello's first aria in which he recounts the amours and conquests of his master in a life of almost unimaginable immorality. But consider the opera as a whole. In it with the drama expressed in the music no less effectively than in the text—and perhaps more—we hear the story of a reckless and audacious libertine who seems to carry everything before him. We find a wronged and grieving sweet-heart clinging to him in her love even after she knows him for the scoundrel he is. He lies, tricks, deceives, wounds, lusts, rapes, and kills, but seems so skillfully to sidestep legal checkmate and personal vengeance as to create a terrible and poignant fear that evil can triumph over right. In desperation, Elvira, Anna, and Don Octavio turn to God in prayer for wisdom, guidance, and support.

The ghost of the murdered Commandant, speaking from realms beyond, strikes terror to the heart of the servant Leporello. Don Giovanni merely laughs and invites the ghost to supper. Spiritual warnings have no effect upon this protagonist of evil. But the very stars in their courses fight against consummation of such malevolent purpose, and Don Giovanni goes to his awful doom, while relieved principals and sympathetic chorus chant the moral implications of the piece.

Now you may say that I am simply using a work of art to point a moral. Not so. The opera realizes and dramatizes in a microcosmic twenty-four-hour segment of history the whole range of divine righteousness overcoming evil in Time and Eternity.

Through art life finds interpretation. And when we present works of art in any media which thus interpret life, they preach their own sermons. Sometimes, perhaps, we are so charmed with the artistic masterpiece as entertainment that we fail to realize the profound truth involved.

In public concerts and in our recorded programs in our music rooms we can and do bring to responsive audiences the sacred oratorios of Bach, Handel, and Haydn, the moving and magnificent symphonic psalms of Honegger and Vaughn Williams, and the Requiems and Masses of Brahms, Verdi, Mozart, and César Franck. Men and women of all faiths and no faith find in these common inspiration.

Third, the foregoing leads me to say that of all the fine arts, music has been and continues to be the greatest instru-

ment of man's quest for spiritual values in life.

Men spend from one-third to one-half of all the time they are engaged in corporate religious worship participating in or listening to singing and the playing of instruments. An enormous portion of all the money men give to and spend on the spiritual quest through organized religion is spent in one way or another for music. The creation of a Commission on Church Music, Church Music and Worship, or Worship and the Fine Arts by nearly every religious faith and denomination, and the establishment of a Department of Worship and the Arts as a major subdivision of the National Council of Churches give practical emphasis and bear eloquent testimonial to the importance of music in particular, and the fine arts in general, in the realization, proclamation, and promotion of moral and religious values in human life.

This association of religion with what Martin Luther called "the art of the prophets" has been analyzed and interpreted many times. We cannot hope to add to the sum total of human wisdom concerning music as a bridge from the world of the sense to the world of the spirit this morning. But briefly and simply we can remind ourselves of certain important facets of religious life and worship which are involved.

First, music is a marvelously effective means of spiritual impression. From the time Jubal struck his chorded shell and men, listening, felt that no less than a God must dwell in its hollow, this great art has somehow made men feel that their lives are more than mortal, that a divine spirit impinges upon them wherever they are and whatever they are doing.

Second, music, whether instrumental (in prelude, offertory, response, and postlude) or vocal (as a setting for anthem, hymn, chant or introit) is an incomparable means of spiritual expression. Every member of a worshipping congregation as he stands to sing a hymn engages actively and vocally in prayer, praise, meditation, or exhortation.

Third, music as a universal language of the spirit brings men of all faiths into spiritual unity in a consummate realization that there are great universal fundamentals of faith which are common to all, whether they are Hebrews, Roman Catholics, Protestants, or followers of ethnic religions.

Musicians find a great avocational employment of their talents and techniques, fraught with a sense of dignified and helpful service, in the musical ministry of religion. And so important has this aspect of the ministry become that more and more opportunities open every day for a professional career in this artistic religious service. Let it be said in passing, with all possible emphasis, that the musician in religious service who privately mocks the faith he publicly proclaims as he plays or sings brings no less discredit to his art than to spiritual faith.

In brief recapitulation I have asked you to consider this morning the fact that if moral and spiritual values are to be found in music education they must be found in the music educator, that moral and spiritual values are ultimate values, transcendent, but permeative of the entire structure of life and education, and that in the art of music we who are educators in the field have a matchless opportunity to lead those whom we educate into an experience of discipline, high moral purpose and conduct, and spiritual growth.

I should like to close with a paragraph from a philosophical work in the field of ethics and religion, Walter Goodnow Everett's *Moral Values*: "Art in its nobler form is one of the great quickeners of moral endeavor. This power it holds in no small degree due to the fact that it contains a transcendent element. The artistic impulse is not content until it has created something more perfect than yet finds embodiment in our experience; it strives to suggest what 'eye hath not seen or ear heard.' Herein it is at one with the moral impulse, which is not satisfied to leave things as it finds them, but seeks to remould them into a more perfect order. Both the moral and artistic impulse are alike haunted by a vision of ideal perfection. Art, no less than reflection, may recall us to our better selves by suggesting in forms of beauty those ideals for which it is alike our duty and our joy to strive."

Members of the Music Educators National Conference, if you accept and discharge the *responsibilities* which rest upon you in your life and work, you will bring moral guidance to the people of our land which will import happiness and stability into the social life of America, and measurably strengthen our democracy to meet the fierce frontal attacks and insidious undermining influences which threaten it. If you do this, you will deserve to be numbered with the prophets, priests, and seers as benefactors of the race.

But if you realize the *possibilities* of your work in revitalizing the spiritual life of mankind and in assisting man to tap the ultimate source of spiritual values and inspiration, you will deserve to be canonized with the saints.

KIWANIS SPONSORED A CONCERT by the Central Jersey Regional Band at Staten Island, N. Y., February 28, in conjunction with the American Bandmasters Association's 20th annual convention which was held at the West Point Military Academy. The band, which was made up of 125 selected high school students, came from 28 communities and, organized under the direction of the Department of Music of the New Jersey Education Association, was conducted by members of the ABA. Proceeds from the concert were for the benefit of the underprivileged child work. Edwin Franko Goldman, honorary life president of ABA, acted as master of ceremonies. Capt. Barry H. Drewes, assistant bandmaster of the U. S. Military Academy Band, was concert manager.

EASTMAN SCHOOL OF MUSIC, Rochester, New York, offers a combination band, orchestra, and choral institute this summer designed to enlarge the opportunities for practical study for public school music supervisors, composers and vocalists. The band and string orchestra institute will be held June 28-July 17; the orchestra and choral institute, July 19-August 6.

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MUSIC THROUGHOUT THE WORLD,
by Marion Cotton and Adelaide Bradburn. [Boston: C. C. Birchard & Co.] \$3.32.

This recently published high school text on music literature and music appreciation successfully reveals the relation between music and humanity, with particular reference to the influence of people and their folk music upon the varied forms of music. Interesting treatment is devoted to the composition, arranging and performance of music. The means of providing student participation is provided throughout the book by the inclusion of a generous number of representative folk songs.

"Music Throughout the World" is well written in a style which will hold the interest of high school students or college freshmen. The authors recommend that teachers adapt the text to their needs and not feel obligated to follow the chapters in any set sequence. The suggestion is made that in many school situations it may be appropriate to start with the chapters devoted to the "Instruments of the Orchestra" because a considerable number of the musical illustrations are orchestral in character. The flexibility possible in the use of the book is one of its greatest strengths.

Among the chapters which were particularly strong and appealing to this writer were those devoted to: Popular Music of America, American Composers, Central and South America, Choral Music, Religious Music, Music Printing and Publishing. While the music and musicians usually found in textbooks are not neglected, it is very refreshing to find the scope of the coverage broadened.

Marion Cotton and Adelaide Bradburn of the music faculty of New Trier Township High School, Winnetka, Illinois, and Don Malin, advisory editor of the book, are to be commended for this excellent text. High school teachers will find that it provides the basis for very stimulating work in general music and music appreciation classes.

—William R. Sur

THE LEGACY OF CHOPIN, by Jan Holman. [New York: Philosophical Library.] 113 pp. \$2.50.

This small and concise book should interest all pianists and teachers who would like to know more of Chopin's thoughts on teaching, performing, and composing. Mr. Holman, a young European musician now residing in this country, has made use of many original letters of Chopin as well as other source material written by Polish scholars. Most of this valuable research has been inaccessible to musicians because it has never been translated.

Although the primary value of this work is the large number of direct quotations from Chopin's letters, the author presents many interesting and intelligent observations of his own on such diverse subjects as the need for adequately trained music critics; the role of Liszt in Chopin's life; and the case against programmatic interpretations of Chopin's music.

As the author points out in his preface, much of the material he has used was taken from widely scattered sources and it has been his purpose to bring it together in one book, so that it would be available to musicians in this country who are interested in a more complete picture of Chopin, both as a composer and teacher.

—George Bielov

INSTRUCTIONAL LEADERSHIP, by Gordon N. Mackenzie, Stephen M. Corey, and Associates. [New York: Bureau of Publications Teachers College, Columbia University.] 209 pp. Index. \$3.25.

This volume is the outgrowth of three years of cooperative experimentation carried on by Denver secondary-school personnel and consultants from the Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University. Because concepts and findings were derived from actual school situations, the ideas about leadership presented here are directly related to everyday school problems. In Part I the authors define leadership, evaluate different ways of exercising leadership, and discuss (1) its functions in school situations, (2) ways in which these functions may best be fulfilled, (3) factors affecting instructional leadership, and (4) methods of bringing about improvement in leadership. Part II deals specifically with the experiment—with problems of instructional leadership in the Denver schools and with methods that were cooperatively developed to meet them.

THE COMMUNITY MUSIC ASSOCIATION. Principles and Practices Suggested by a Study of the Flint Community Music Association, by David M. Smith. [New York: Bureau of Publications, Teachers College, Columbia University.] 108 pp. Bibliography Appendix. \$3.25.

The Flint C.M.A. is a shining example of how the people in one American community—Flint, Michigan—have made music an integral part of their communal life. This book tells the story of this community achievement, analyzing the factors in its inception and development which are significant for people concerned with community-planned music anywhere. It describes the many kinds of activities, discusses organization, leadership, and finance problems, and explores reasons for the success or failure of the various activities within the larger structure. The author finds that successful community music represents three kinds of values—musical, cultural, and social—for the people who support and perpetuate it; that it has certain characteristics that guarantee its vitality and adaptability to the changing needs of the community; that it is, in short, more than music: it is democracy in action.

PUBLIC RELATIONS IN MUSIC EDUCATION, a study by Floyd Freeman Graham. [New York: Exposition Press, Inc.] 241 pp. Bibliography. \$4.00.

This work is based on Mr. Graham's course under the same name at North Texas State Teachers College, Denton. It defines the profession of public relations itself, and applies public relations principles to the special problems encountered by school administrators, church music directors, music teachers and students, and the music lover at large. Two comprehensive chapters are devoted to actual case histories which illustrate the difficulties which arise in the field. An active member of the MENC, Mr. Graham has been engaged in teaching, conducting, and promoting serious music in the Southwest since 1927.

MOZART: THE MAN AND HIS WORKS, by W. J. Turner. [New York: Doubleday & Company, Inc. Anchor Books.] 392 pp. Appendix. \$9.95.

Based mainly on the many letters written by the Mozart family, the book documents the development of Mozart from a child prodigy into one of the world's great composers who vastly enriched the storehouse of music before his untimely death at 35. It is a book for both the student of music and for the general reader.

NEW LETTERS OF BERLIOZ 1830-1868. French text, with introduction, notes, and English translation by Jacques Barzun. [New York: Columbia University Press. Columbia Bicentennial editions and studies.] 322 pp. Bibliography. Index. \$4.50.

Throughout the present year, the musical world is celebrating the one hundred and fiftieth anniversary of the birth of Hector Berlioz. Special concerts in the musical centers of both this country and Europe, as well as important publications and articles all hail Berlioz, one of the greatest musicians of France.

Of particular importance is this publication of letters, many of which are printed for the first time, and most of them in their first English translation. Jacques Barzun, the author of the monumental "Berlioz and the Romantic Century" has probably done more than any other person in this country to further the appreciation of this great but often misunderstood composer. Now Barzun has made a new contribution in translating and annotating this series of letters. Both the original French and English texts are given.

Our understanding of many of the great musicians has been made easier through the reading of their letters—for example, the magnificent letters of Mozart. No other source can give us such a deep and true insight into the nature of the man, unclouded by the often too vivid imagination of a well-meaning but misguided biographer. In the case of Berlioz, before the publication of Barzun's biography, the interested reader could have found no reliable source to learn of this composer's life. His letters give us further proof that most of the so-called facts about Berlioz are distorted half-truths and legends which are disproved as the real man emerges in his own letters. In a letter to the 19th century American composer, Edward Hopkins, we find one example among the many of Berlioz' literary greatness, his sincerity and his deep love for music: "Music is the greatest of the arts: it is also that which in the present state of civilization is bound to make most wretched those who understand it at its highest, those who respect it and honor it. Nevertheless, one must continue to honor it, respect it, love it—always. Yes, love it with that true love which holds within it the essence of the noblest passions of the human heart..." Such words apply not just to his day, but have deep meaning for all times.

For a penetrating and stimulating view of the life and thoughts of Hector Berlioz this collection of letters is highly recommended. —George Bielow

THE MUSICAL PRODUCTION, by Cosar Turfery and King Palmer. [New York: Pitman Publishing Corporation.] 226 pp. Illustrated. Index. \$6.00.

This book is described as a complete guide for amateurs, and covers light opera, revue, musical comedy, and pantomime. The authors have had considerable experience in both professional and amateur entertainment. The volume gives advice on all the details involved in the running of a company—from the drawing up of the rules, through the problems of production and musical interpretation, to the final curtain.

101 BEST LOVED SONGS, edited by James Morehead and Albert Morehead. [New York: Sigma Music, Inc. Distributed by Pocket Books, Inc.] 240 pp. Index. \$3.25.

Small enough in size to slip in one's pocket, this book contains words and music for more than 101 songs for piano or organ, with guitar and ukulele diagrams, and voice parts for any number of voices. Contains songs for the following classifications: patriotic songs, folk songs, western ballads, songs of the sea, barbershop ballads, sweetheart songs, spirituals, Christmas carols.



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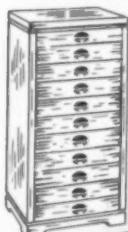
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In The News



KARL D. ERNST NEW CHAIRMAN OF MEJ EDITORIAL BOARD. The Executive Committee has appointed Karl D. Ernst as chairman of the Editorial Board of the Music Educators Journal to succeed Robert A. Choate who was elected president of the Conference. Mr. Ernst, who is supervisor of music in the Portland (Oregon) Public Schools, is a former member of the MENC Executive Committee and a former resident of the Northwest Conference.

AL G. WRIGHT, who has been director of music at Miami (Fla.) Senior High School for the past fifteen years, has been named director of the Purdue University bands. He will succeed Paul Spotts Emrick who will retire June 30 after heading the all-American military and symphonic bands at Purdue for forty-nine years.

HIMIE VOXMAN, professor of music and member of the State University of Iowa faculty since 1936, was named head of the music department just prior to the retirement (and subsequent death) of Philip Greeley Clapp. Mr. Voxman served as chairman of the department's executive committee during the past four years.

HAZEL NOHAVEC MORGAN has been appointed lecturer in music education at Northwestern University. She will work with Clifton A. Burmeister, chairman of the department of music education, in developing Northwestern's program of studies at the graduate level, particularly with reference to the doctoral degree.

HARLAN W. PEITHMAN, professor of music at Illinois Normal University, Normal, was elected president of the American Association of University Professors at a meeting in Bloomington, Ill., March 9.

ALLEN S. WELLER, head of the department of art at the University of Illinois, will succeed Mr. Newcomb as dean of the University School of Fine and Applied Arts.



MARY PICKFORD was guest of honor at the Region I New Jersey All-State High School Symphonic Band Concert, held at Fairleigh Dickinson College on February 21. Miss Pickford was presented with a special citation from the college for her contribution to the arts by Peter Sammartino, president, who conducted the band in one number. A reception was given at the president's home for Miss Pickford and the conductors of the band. In the picture, left to right: Henry Zimmerman, president of the Department of Music, New Jersey Education Association; Julian Opsahl, Lodi High School, conductor; President Sammartino; Mary Pickford; Maxwell Jarvis, director of music, Passaic, conductor; Thomas N. Monroe, director of music, Fairleigh Dickinson College. Leroy Lenox, conductor from Leonia High School, was not present when the picture was taken.

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REXFORD NEWCOMB will retire as head of the University of Illinois College of Fine and Applied Arts on September 1. An architect by training and interest, Mr. Newcomb was selected in 1931 to head the newly organized college which combined the departments of architecture, landscape architecture, art, and the school of music.

LUTHER NOSS, professor of music and university organist, has been appointed dean of the Yale School of Music, New Haven, Conn. Mr. Noss has been a member of the Yale faculty since 1939 and succeeds Bruce Simonds, dean of the School of Music since 1941, who plans to devote full time next year to concert work and teaching at Yale.

TWO MENC MEMBERS RECEIVE AWARDS from the John Hay Whitney Foundation for study at Columbia University and Yale University during the 1954-55 academic year. Douglas Rumble, Jr., music teacher and choral director at Henry Grady High School in Atlanta, Ga., will study at Columbia. Mr. Rumble is a former president of the Georgia Music Educators Association. William Kelley Rutledge, choral and instrumental teacher at Houlton (Maine) High School will study at Yale.

AMERICAN BANDMASTERS ASSOCIATION elected the following officers at its convention held at the United States Military Academy, West Point, N. Y., February 24-27: President—Commander Charles Brendler, director of the United States Navy Band; vice-president—James Harper, director of Lenoir (N. C.) High School Band; secretary-treasurer—Glenn Cliffe Bainum, director emeritus of Northwestern University Bands, was re-elected. Members of the board of directors—Major Francis Resta, West Point; Dale C. Harris, Pontiac, Mich.; James Berdahl, Berkeley, Calif.; Herbert N. Johnston, Philadelphia, Pa. The 1955 ABA meeting will be at Elkhart, Ind., February 17-20.

PHILIP GREELEY CLAPP died on April 3, less than a month after his retirement as head of the State University of Iowa music department, which position he had held for nearly 35 years. Mr. Clapp came to the university in 1919 from the faculty of Dartmouth College where he was director of music. Achievements of the Iowa music department under Mr. Clapp's direction included the development of graduate study in music, advancement of university symphony orchestra, the university chorus, emphasis on string chamber music, numerous radio broadcasts by student performers and faculty members, the development of a widely heard survey course of musical literature, and the founding of a vigorous program to stimulate music interest and accomplishment in high schools of the state. He was active as a composer up to the time of his death. His works include 12 symphonies and many pieces of chamber music and tone poems.

ANN DIXON, one of the Conference Founders group and MENC life member, died October 21, 1953 in Racine, Wis., after a long illness. Mrs. Dixon was supervisor of music in the Duluth, Minn., Public Schools for twenty-six years at the time of her retirement in 1940. Before going to Duluth she had taught in the schools at Fond du Lac, Wis., and Des Moines, Ia. Mrs. Dixon was a graduate of the Wisconsin Conservatory of Music at Racine and received degrees from the Chicago Froebel Association, University of Wisconsin, Columbia University and New York University.

RALPH H. LYMAN, chairman of the Pomona (Calif.) College music department from 1917-1948, died March 15. Mr. Lyman's major professional interests were instruction in voice and choral directing. Under his direction the Pomona College Choir and glee clubs attained national prominence. He had been a member of the MENC since 1931. On May 2 a memorial service was held in his memory in Bridges Hall of Music at the college.



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Report of the 1954 Elections

Officers and Directors of MENC

AT EACH biennial convention of the Music Educators National Conference the membership elects a president and second vice-president to serve for a two-year period, and three members-at-large to serve for a four-year term. The post of first vice-president is automatically filled by the retiring president.

Prior to the opening day of the 1954 biennial convention, the Board of Directors met to transact pre-convention business which included among other items the election of a Nominating Committee and an Election Board. As provided in the Constitution, the Nominating Committee prepared a slate consisting of two candidates for each office to be filled. Sample ballots were posted and the names of the candidates publicly announced the day preceding the election which was conducted under the supervision of the Election Board.

Following are the names of the candidates presented by the Nominating Committee:

For President: Robert A. Choate, Boston, Massachusetts; Karl D. Ernst, Portland, Oregon.

For Second Vice-President: Anne Grace O'Callaghan, Atlanta, Georgia; Paul Van Bodegraven, New York, New York.

For Members-at-Large of the Board of Directors: Richard C. Berg, Springfield, Massachusetts; Lloyd V. Funchess, Baton Rouge, Louisiana; E. J. Schultz, Norman, Oklahoma; Elwyn Schwartz, Moscow, Idaho; Hartley D. Snyder, Tucson, Arizona; Mary Tolbert, Columbus, Ohio.

Results of the election were as follows:

President (1954-56): Robert A. Choate, Boston University, Boston, Massachusetts.

Second Vice-President (1954-56): Anne Grace O'Callaghan, Board of Education, Atlanta, Georgia.

Members-at-Large (1954-58): Richard C. Berg, Public Schools, Springfield, Massachusetts; Lloyd V. Funchess, State Department of Education, Baton Rouge, Louisiana; Mary Tolbert, University School, Ohio State University, Columbus. Elected for two years to complete the unexpired term of Anne Grace O'Callaghan: E. J. Schultz, University of Oklahoma, Norman.

Members of the Nominating Committee: M. Claude Rosenberry (chairman), Harrisburg, Pennsylvania; Clifford W. Brown, Morgantown, West Virginia; Benjamin V. Grasso, New York City; Wallace H. Hannah, Vancouver, Washington; Ralph Hess, Phoenix, Arizona; Edith M. Keller, Columbus, Ohio; Gerald Whitney, Tulsa, Oklahoma.

Election Board. The panel of Conference members chosen by the Board of Directors for the personnel of the Election Board included the following: James Barrett (chairman), Hutchinson, Kansas; Carl Barnett, Tulsa, Oklahoma; Lester S. Bucher, Richmond, Virginia; Varner Chance, Berea, Ohio; Esther R. Collyer, Fort Wayne, Indiana; Frank D'Andrea, Bellingham, Washington; Robert Fielder, Abilene, Texas; William R. Fisher, Lowell, Massachusetts; Neal Glenn, Athens, Ohio; N. Taylor Hagan, Nashville, Tennessee; Duff Harstad, Bozeman, Montana; Clayton C. Hathway, Fort Dodge, Iowa; C. J. Hesck, Richmond, Virginia; Arnold E. Hoffmann, Raleigh, North Carolina; Miriam Hoffman, Hagerstown, Maryland; Robert Holmes, North Hollywood, California; John G. Hoover, Livingston, Alabama; K. Elizabeth Ingalls, Jersey City, New Jersey; Violet Johnson, Elizabeth, New Jersey; Reuben Martinson, Birmingham, Alabama; Flov Young Potter, Sacramento, California; Emmett Sarig, Madison, Wisconsin; Richard Schilling, Oxford, Ohio; Emerson S. Van Cleave, Montgomery, Alabama; Aileen Watrous, Wichita, Kansas; Henry P. Zimmerman, Roselle Park, N.J.

Personnel of the Board of Directors for 1954-56

The Board of Directors includes the national officers, six members-at-large, and the presidents of the MENC Divisions and auxiliaries. Following is the complete roster for the 1954-56 biennium:

President: Robert A. Choate, Boston, Massachusetts.

First Vice-President: Ralph E. Rush, Los Angeles, California.

Second Vice-President: Anne Grace O'Callaghan, Atlanta, Georgia.

Members-at-Large: Richard C. Berg, Springfield, Massachusetts; Lloyd V. Funchess, Baton Rouge, Louisiana; E. J. Schultz, Norman, Oklahoma; William R. Sur, East Lansing, Michigan; Mary Tolbert, Columbus, Ohio; Paul Van Bodegraven, New York, New York.

Presidents of Division Conferences: California-Western—George F. Barr, Sacramento, California; Eastern—Mary M. Hunter, Baltimore, Maryland; North Central—Harriet Nordholm, East Lansing, Michigan; Northwest—A. Bert Christianson, Ellensburg, Washington; Southern—Wiley L. Housewright, Tallahassee, Florida; Southwestern—E. E. Mohr, Greeley, Colorado.

Presidents of Auxiliaries: National Interscholastic Music Activities Commission—Arthur G. Harrell, Wichita, Kansas. Music Industry Council (formerly known as Music Education Exhibitors Association)—George L. White, New York, New York.

Retiring Members of the Board of Directors

Following are the members of the 1952-54 Board of Directors who will have completed their terms of office as members of the Board on June 30, 1954:

First Vice-President: Marguerite V. Hood, Ann Arbor, Michigan.

Second Vice-President: William B. McBride, Columbus, Ohio.

Executive Committee Members: Leslie H. Armstrong, Olympia, Washington; Edward H. Hamilton, Knoxville, Tennessee; Gerald Whitney, Tulsa, Oklahoma.

Members-at-Large: Gratia Boyle, Wichita, Kansas; John H. Jaquish, Atlantic City, New Jersey; Gladys Tipton, Los Angeles, California (also member of Executive Committee 1952-54).

President, Music Education Exhibitors Association (now known as Music Industry Council): Benjamin V. Grasso, New York, New York.

Executive Committee

The Executive Committee is elected by the Board of Directors from the personnel of the Board in the manner prescribed by the Constitution and Bylaws. The personnel includes the president, first and second vice-presidents, and five other members, three of whom are chosen from the current personnel of the Division presidents and the other two from the remaining members of the Board.

The Executive Committee for the 1954-56 biennium is as follows: Robert A. Choate, Boston, Massachusetts; Ralph E. Rush, Los Angeles, California; Anne Grace O'Callaghan, Atlanta, Georgia; Wiley L. Housewright, Tallahassee, Florida; Mary M. Hunter, Baltimore, Maryland; Harriet Nordholm, East Lansing, Michigan; William R. Sur, East Lansing, Michigan; Paul Van Bodegraven, New York, New York.

Members of the Executive Committee for the 1952-54 biennium who retire June, 1954: Marguerite V. Hood, Ann Arbor, Michigan; William B. McBride, Columbus, Ohio; Leslie H. Armstrong, Olympia, Washington; Edward H. Hamilton, Knoxville, Tennessee; Gladys Tipton, Los Angeles, California; Gerald Whitney, Tulsa, Oklahoma.

(William R. Sur was re-elected to the Executive Committee for 1954-56.)

Music Education Research Council

By provision of the MENC Constitution, at each biennial convention the MENC Board of Directors presents to the Conference membership for confirmation the names of six persons nominated to serve for a six-year term as members of the Music Education Research Council.

Following are those elected to the Research Council for the 1954-60 term: Allen P. Britton, University of Michigan, Ann Arbor; Neal E. Glenn, Ohio University, Athens; Theodore F. Normann, University of Washington, Seattle; Hartley D. Snyder, University of Arizona, Tucson; Everett Timm, Louisiana State University, Baton Rouge; Himie Voxman, State University of Iowa, Iowa City.

Continuing members of the Research Council are as follows:

1950-52: Ronald W. Cook, Fresno, California; Kenneth Hjelmervik, Baltimore, Maryland; Wiley L. Housewright, Tallahassee, Florida; Hazel Gertrude Kinsella, Seattle, Washington; Lilla Belle Pitts, New York, New York; Paul Van Bodegraven, New York, New York. 1952-58: Lester S. Bucher, Richmond, Virginia; Meyer M. Cahn, San Francisco, California; William

S. Larson, Rochester, New York; Joseph G. Saetveit, Albany, New York; Gladys Tipton, Los Angeles, California; J. J. Weigand, Emporia, Kansas.

The Research Council elected as its chairman for the 1954-56 biennium Theodore F. Normann, University of Washington, Seattle, and as secretary, J. J. Weigand, Kansas State Teachers College, Emporia.

Retiring members of the Research Council who served for the 1948-54 term: Lloyd V. Funchess, Baton Rouge, Louisiana; Glenn Gildersleeve, Harrisonburg, Virginia; George Howerton, Evanston, Illinois; Thurber H. Madison, Bloomington, Indiana; James F. Nickerson, La Jolla, California; Harold Spivacke, Washington, D.C.

Note: By action of the Board of Directors, the eighteen members of the Research Council and the six retiring members are serving as a Committee of the Whole to study the purpose and functions of the Council as presently prescribed by the Constitution and Bylaws, and to make recommendations based on such study deemed in line with the present trends and needs of the Conference and opportunities for service which can be provided by this group and in cooperation with other bodies and segments of the Conference. Chairman of the Committee of the Whole is the retiring chairman of the Council, Thurber H. Madison.

National Interscholastic Music Activities Commission

The Nominating Committee¹ recommended to the Board of Control of NIMAC, in view of the fact NIMAC has recently launched an extensive program of development and service, that it would be to the advantage of the Commission to re-elect for another term the officers and members of the Executive Council who have served during the 1952-54 biennium. The recommendation was accepted by unanimous vote of the Board of Control at its biennial business meeting March 27.

Arthur G. Harrell, Wichita, Kansas, continues as president of the Board of Control and chairman of the Executive Council, and George A. Christopher, Port Washington, New York, remains as vice-president of the Board of Control and vice-chairman of the Executive Council for the 1954-56 biennium. Continuing as members-at-large of the Executive Council: W. H. Beckmeyer (orchestra), Mount Vernon, Illinois; Howard F. Miller (vocal), Salem, Oregon; Al G. Wright (band), Miami, Florida.

Chairmen of the Division Boards of NIMAC elected at the 1953 biennial Division meetings to serve for the 1953-55 biennium are as follows: California-Western—George Kyme, Oakland, California; Eastern—R. Leslie Saunders, Lebanon, Pennsylvania; North Central—Roger Hornig, Wisconsin Rapids, Wisconsin; Northwest—Ferd Haruda, Emmett, Idaho; Southern—Jerry R. White, Roanoke, Virginia; Southwestern—Robert E. Fielder, Abilene, Texas.

¹NIMAC Nominating Committee: M. O. Johnson (chairman), Independence, Missouri; Vincent A. Dagort, Los Angeles, California; Willard E. Green, Hartford, Connecticut; Ferd Haruda, Emmett, Idaho; William Hoppe, Cleveland, Mississippi; Roger Hornig, Wisconsin Rapids, Wisconsin.

Music Industry Council

(formerly Music Education Exhibitors Association)

At its biennial business meeting held during the MENC Convention on March 28, the Music Education Exhibitors Association unanimously adopted a new constitution which, among other provisions, changed the name of this important auxiliary of the MENC to Music Industry Council.

Names of the candidates presented by the Nominating Committee:²

For President: George L. White, New York City; Lynn L. Sams, San Francisco, California.

For Secretary-Treasurer: Ray Sacher, Camden, New Jersey; Carroll Cambern, Los Angeles, California.

For Directors: Clarence A. Foy, Bryn Mawr, Pennsylvania; Robert H. Helfrick, Elkhart, Indiana; Katherine Jackson, New York City; Robert E. Teck, New York City.

Results of the election were as follows:

President (1954-56): George L. White, Silver Burdett Company, New York City.

Vice-President (by constitutional provision the retiring president automatically becomes vice-president): Benjamin V. Grasso, Associated Music Publishers, Inc., New York City.

Secretary-Treasurer (1954-56): Ray Sacher, RCA Victor, Camden, New Jersey.

Directors (1954-58): Clarence A. Foy, Theodore Presser Co., Bryn Mawr, Pennsylvania; Katherine Jackson, Music Publishers Holding Corporation, New York City.

Continuing Directors: Leonard Feist, New York City; Ernest Ostwald, Staten Island, New York.

Retiring Directors: Carroll Cambern, Los Angeles, California; Lynn L. Sams, San Francisco, California.

²MIC Nominating Committee: Don Malin, Boston, Massachusetts; Arthur A. Hauer, Bryn Mawr, Pennsylvania; Leonard Feist, New York City; C. N. Light, Elkhart, Indiana; J. Tatian Roach, New York City.

Other Official Bodies

Other official groups which elected officers during the convention for the 1954-56 biennium are as follows:

Council of State Editors: Chairman—Adolph White, St. Cloud, Minnesota.

Council of State Supervisors of Music: Chairman—Arnold E. Hoffmann, Raleigh, North Carolina. Secretary—Martina McDonald Driscoll, Boston, Massachusetts.

New State Presidents

Elections have been held in a number of states since the first of the year. In the list that follows the asterisks indicate those presidents who will not assume office until July 1. The names and addresses of the new presidents follow:

Colorado—Warner Imig, University of Colorado, Music Building, Boulder.

Idaho—Donald K. Aupperle, Idaho Falls High School, Idaho Falls.

Indiana—Mary Ruth Palmer, Anderson Senior High School, Anderson.

Louisiana—Edward J. Hermann, 501 Court House, Shreveport.

Michigan—John A. Merrill, High School, Ann Arbor.

Missouri—Keith Collins, Sikeston.

Nebraska—Ivan C. Caldwell, Albion High School, Albion.

*Ohio—Richard J. Stocker, 310 St. Paul Avenue, Springfield.

Pennsylvania—W. Paul Campbell, Hershey High School, Hershey.

Tennessee—Mrs. Carolyn McCalla, 289 N. McLean, Memphis.

Texas—Robert E. Fielder, 526 Meander, Abilene.

*Washington—Edward Krenz, 622-5th Street, S.W., Puyallup.

Wyoming—Caryl Alexander, High School, Lander.

Constitution Amendments

The members of MENC balloted on three amendments to the Constitution and Bylaws which had been proposed by the Committee on Constitution³, approved by the Board of Directors, and announced in the January 1954 issue of the MUSIC EDUCATORS JOURNAL. The three amendments provided respectively for the following:

(1) The elimination of the provision for and the duties of four members-at-large formerly included in the personnel of each of the Division Boards.

Following is the text of the amended Article IV, Section 6, of the Constitution: "The Board of each Division shall be composed of the Division officers, the Presidents of the affiliated state organizations in the Division area and one representative from each state in the area not having an affiliated state association."

The adoption of this amendment automatically includes conforming changes in Article V of the Constitution, and in the Bylaws, Article VII, Section 3, and Article X, Section 2.

(2) Formerly, amendments to the MENC Constitution and Bylaws could be proposed only by the Executive Committee and Board of Directors. The amendment adopted makes an additional provision whereby proposed amendments to the Constitution and/or Bylaws, initiated by a petition signed by five per cent (5%) of the membership in each of fifteen of the federated state associations, may with the approval of the Board of Directors be presented to the membership for vote.

Following is the text of the amended Article X of the Constitution: "Amendments to this Constitution may be initiated by the Executive Committee, the Board of Directors or by a petition signed by five per cent (5%) of the membership in each of fifteen affiliated state organizations, after approval of the National Board of Directors."

The adoption of this amendment automatically includes a conforming change in Article XXI of the Bylaws.

(3) The third amendment pertains to eligibility for holding national office and affects Article I and Article II by the addition of a new section in each.

Following is the new Section 6 of Article I and Section 5, Article II, of the Bylaws: "All persons serving in any of the offices listed in the Bylaws, Article I, Sections 1, 2, 3, 4 and 5, and Article II, Sections 1, 2, 3 and 4, shall concurrently be employed in an administrative or teaching capacity in the field of music education."

³Members of the Committee on Constitution: William B. McBride (chairman), Earl E. Beach, Newell H. Long.

Music Educators Journal

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June-July 1954

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EMPHASIS ON ENSEMBLES: With the series of chamber music concerts, instrumental music workshops, and other offerings, the 1954 conventioners heard small ensembles of all types and degrees of maturity. Samples at the right: 1. Schoolmasters String Quartet, Cleveland, Ohio. 2. State University of Iowa Woodwind Quintet, Iowa City, Iowa. 3. Joliet, Illinois, Township High School Clarinet Quartet. 4. Herbert Hoover High School String Quartet, San Diego, California. 5. Demonstration group for brass instruments, fifth- and sixth-grade pupils from Volta Elementary School, Chicago. 6. Brass and percussion section, East Atlanta Elementary Band, Atlanta, Georgia. 7. The smallest size in which small ensembles come: kindergarten demonstration group from Roosevelt College, Preparatory Division.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.
Washington Office: National Education Ass'n. Bldg., 1201 16th St., N.W., Washington 6, D.C.
C. V. Buttelman, Executive Secretary. Vanett Lawler, Associate Executive Secretary.

THE MUSIC EDUCATORS JOURNAL, national official magazine of the MENC, is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

Business and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Managing Editor: Clifford V. Buttelman. Assistant Managing Editor: Vanett Lawler.

Editorial Board: Robert A. Choate (chairman), Earl Beach, Allen P. Britton, Frank L. D'Andrea, Charles M. Dennis, E. W. Doty, Glenn Gildersleeve, Thurber Madison, Theodore F. Norrmann, Paul Painter, Sadie M. Rafferty, J. Clark Rhodes, E. J. Schultz, William R. Sur, Gladys Tipton, Alex Zimmerman. Editorial Associates: John W. Beattie, Will Earhart, Karl W. Gehrkens, Hazel Nobavec Morgan, Arnold Walter.



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1954

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Music Educators Journal

Volume 41, No. 3

January 1955

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.
Washington Office: National Education Ass'n. Bldg., 1201 16th St., N.W., Washington 6, D.C.
C. V. Buttelman, Executive Secretary. Vanett Lawler, Associate Executive Secretary.

THE MUSIC EDUCATORS JOURNAL, national official magazine of the MENC, is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

Publication and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Managing Editor: Clifford V. Buttelman. Assistant Managing Editor: Vanett Lawler.

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